# Baconiana.

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## MRS. GALLUP'S BILITERAL CIPHER.

AT a meeting of the Council of the Bacon Society, held on 5th December, 1900, GEN. SIR PERCY FEILDING, President, in the Chair, the following resolution was agreed to :—

> "That in view of the failure to produce satisfactory key-alphabet for the cipher narratives, declared by Mrs. Gallup to have been inserted by Francis Bacon in various books, and the inconclusive nature of her demonstrations, the Society is unable to give any support or countenance to the alleged discovery."

[The above will not preclude a free discussion of the subject in this journal.—ED.]

## THE BILITERAL CYPHER STORY.

THE Cipher Book referred to in the October number of BACONIANA appears to contain a repetition of Dr. Owen's previous statements rather than anything new. It consists of two subjects, which as warp and woof, form its material. Its key will be found in the Appendix.

This Appendix describes the contents of the works published during the last seven years by Dr. Owen, and alleged to be written by Francis Bacon, but concealed in his acknowledged writings by a word-cipher, which he, Owen, professed to have discovered.

These word-cipher works already contained the announcement that Queen Elizabeth was twice privately married to Robert Dudley, afterwards Earl of Leicester; that Francis Bacon was her eldest son, and Robert Devereux, Earl of Essex, her second son; that Francis Bacon was full of remorse for having taken part in the judicial murder of his brother, which he did to save his own "priceless" life (p. 22) from the fury of Elizabeth, who is now described as "his

wicked mother, whose soul was but one infernal region' (pp. 177, 185). According to the present book Francis Bacon considered his father Leicester to have been concerned in the murder of his first wife Amy Robsart, to have committed bigamy twice or thrice, and to be suspected as a poisoner (pp. 16—61). Under these circumstances it is said that Francis Bacon considered the lives of Leicester, of Elizabeth, and of Essex, to be suitable subjects for three dramas, which he accordingly wrote and committed to cipher for the instruction of future ages: putting also into the cipher some translations of Homer and other matters. These Plays, or some of them, with other writings, Owen claims to have deciphered, and accordingly published.

These disclosures seem to have hitherto gained little credence or attention.

The object of the present book is to authenticate Owen's previous books, vouching them by a biliteral cipher, said to be discovered in the same writings of Francis Bacon by Mrs. Gallup.

The present book appears to contain little if anything new. A great part of it is composed of repetitions over and over again of the disclosures already made in Owen's books, with comments thereon. The rest mostly consists of rambling disjointed talk about the word-cipher, extolling its importance, exhorting to persevering study, giving occasional lists of key words, and vague references to polished rules, "which dissipate all uncertainty" but without a single intelligible direction or rule defining or explaining the much vaunted word-cipher.

Contrast with this Francis Bacon's treatment of cipher in his authentic writings. The description of his biliteral cipher, in the *De Augmentis* occupies but seven pages, and is a model of clearness, conciseness, and completeness. The hundred pages or more of this book, which descant upon the supposed word-cipher, are wholly uninstructing and unintelligible.

The present book is said to be extracted from Bacon's works by his biliteral cipher; but the statement is, at present, as devoid of independent support as are Owen's books.

And, be it well observed, that the present book cannot be accepted without also accepting Owen's books, which it vouches.

We are, however, advertised by the present book (p. 202) that (supposing of course a sufficient number of believing

readers and purchasers can be found) ten more Plays, besides other works, of equal value with those already published, are ready to be evolved from the word-cipher, and published!

It may be reassuring to some of our readers to be told, that the disclosures of both Dr. Owen's and Mrs. Gallup's books are in direct conflict with Francis Bacon's own statements, in his authentic works; and also with ascertained facts of history. This it is now proposed to shew.

"The Felicities of Elizabeth" is a concise sketch of Elizabeth's life and character, written by Francis Bacon about six years after the Queen's death, expressing therefore his mature judgment when free from personal influence. He sent copies in 1609 to, amongst others, his bosom friend and confidant, Sir Tobie Matthew, and in answer to some criticism from Sir Tobie, who as a Catholic could not approve Elizabeth's Protestant proceedings, Bacon wrote thus:—"It is written to me from Paris, and some others, that it carries a manifest impression of truth with it, and that it even convinces as it grows." "I must confess, my desire to be, that my writings should not court the present time, or some few places, in such sort as should make them rather less general to persons, *or less permanent in future ages.*"

"This work his lordship so much affected," Dr. Rawley writes in his preface to the "Rescuscitatio," "that he had ordained by his last will and testament to have had it published many years since, but that singular person entrusted therewith soon after deceased, and therefore it must expect a time to come forth among his lordship's other Latin works."

The following are extracts from "The Felicities of Elizabeth":—

"Queen Elizabeth, both in her natural endowments, and her fortune, was admirable amongst women, and memorable amongst princes.

"Rare in all ages hath been the reign of a woman, more rare the felicity of a woman in her reign, but most rare a permanency and lasting joined with that felicity. As for this lady, she reigned four and forty years complete, and yet she did not survive her felicity. Of this felicity I am purposed to say somewhat; yet without any excursion into praises; for praises are the tribute of men, but felicity is the gift of God.

"As for those whom she raised to honour, she carried such a discreet hand over them, and so interchanged her favours as they still strived in emulation and desire to please her best, and she herself remained in all things an absolute princess.

"Childless she was, and left no issue behind her; which was the case of many of the most fortunate princes, Alexander the Great, Julius Cæsar, Trajan and others, and this is a case that hath been often controverted and argued on both sides, whilst some hold the want of children to be a diminution of our happiness, as if it should be an estate more than human to be happy both in our own persons, and in our descendants, but others do account the want of children as an addition to earthly happiness, inasmuch as that happiness may be said to be complete, over which fortune hath no power, when we are gone; which if we have children cannot be.

"As for her memory, it hath gotten such life in the mouths and hearts of men, as that envy being put out by her death, and her fame lighted, I cannot say whether the felicity of her life, or the felicity of her memory be the greater. For if, perhaps, there fly abroad any factious fames of her, raised either by discontented persons, or such as are averse in religion; which, notwithstanding, dare now scarce shew their faces, and are everywhere cried down; the same are neither true, neither can they be long-lived.

"And besides, such felicities as we have recounted could not befal any princess, but such an one as was extraordinarily supported and cherished by God's favour; and had much in her own person, and rare virtues, to create and work out unto herself such a fortune. Notwithstanding I have thought good to insert something now concerning her moral part, yet only in those things, which have ministered occasion to some malicious to traduce her.

"This queen, as touching her religion, was pious, moderate, constant, and an enemy to novelty. First for her piety, though the same were most conspicuous in her acts and the form of her government; yet it was portrayed also in the common course of her life, and her daily comportment. Seldom would she be absent from hearing divine service, and other duties of religion, either in her chapel, or in her private closes. In the reading of the Scriptures, and the writings of the Fathers, especially of Saint Augustine, she was very frequent; she composed certain prayers herself upon emergent occasions.

"Now if there be any severer nature that shall tax her for that she suffered herself, and was very willing to be courted, wooed, and to have sonnets made in her commendation; and that she continued this longer than was decent for her years; notwithstanding, if you will take this matter at the best, it is not without singular admiration, being much like unto that

which we find in fabulous narrations, of a certain queen in the Fortunate Islands, and of her Court and fashions, where fair-purpose and love-making was allowed, but lasciviousness banished. But if you will take it at the worst, even so it amounteth to a more high admiration, considering that these courtships did not much eclipse her fame, and not at all her majesty; neither did they make her less apt for government, or chock with the affairs and businesses of the public, for such passages as these do often entertain the time even with the greatest princes. But to make an end of this discourse, certainly this princess was good and moral, and such she would be acknowledged; she detested vice, and desired to purchase fame only by honourable courses.

"Thus much in brief according to my ability, but to say the truth, the only commender of this lady's virtues is time; which for as many ages as it hath run, hath not yet shewed us one of the female sex equal to her in the administration of a Kingdom."

Will anyone believe that Bacon at the time he wrote this as a record "permanent in future ages," was contriving a cipher story denouncing Elizabeth as his "wicked mother," "whose whole spirit was but one infernal region!"

Is it credible that Dr. Rawley, the translator and publisher of "The Felicities" was familiar with this cipher story, and inserted in 1635 its substance in cipher, in two other of Bacon's works, the "New Atlantis" and "Natural History," yet this, the last pages of the present volume invite us to believe!

Another test of the genuineness of the cipher story, is to compare it with historical facts.

The cipher story is based on a supposed private marriage of Robert Dudley with Elizabeth, when she was imprisoned in the Tower (pp. 25, 134, &c.)

The date of her imprisonment was from 18th March to 19th May, 1554.

But four years before, on 4th June, 1550, Robert Dudley was married to Amy Robsart, at the Royal Palace at Sheen; where, on the previous day, his eldest brother had been married to the daughter of the Duke of Somerset. King Edward was present at both weddings, and noted in his journal the sports which followed.

On the first day a fair dinner followed by dancing, and that by foot-races between various noblemen and gentlemen; and on the second day, after the marriage, "there were certain

gentlemen that did strive who should first take away a goose's head, which was hanged alive on two cross posts." The marriage, therefore, was well-known to all the Court and consequently to the Princess Elizabeth.

Robert Dudley was committed to the Tower on the 26th July, 1553, for supporting the claims of Lady Jane Grey to the Crown; he was condemned to death on 23rd January, 1554, but was released on 18th October, 1554. His wife was allowed to visit him in the Tower.

No marriage with Elizabeth in the Tower can have taken place.

The cipher story alleges, however, a confirmatory marriage at some time after Elizabeth's accession on 17th November, 1558, at Lord Puckering's house, in the presence of Sir Nicholas Bacon, Lady Anne Bacon, and Lord Puckering; but this marriage is equally unhistorical; the words and acts of both Elizabeth and Leicester, and authentic history alike disprove it.

On 10th February, 1559, Elizabeth declared to her Parliament that she "had refused Philip, and had no inclination to marry. This shall be sufficient for me that a marble stone shall declare that a queen having reigned such a time died a virgin." To this decision, as Bacon has testified, she adhered, though not without vacillation.

After the death of Amy Robsart on 8th September, 1560, Robert Dudley was ambitious of a marriage with Elizabeth, and Elizabeth contemplated it more or less seriously. Her ministers feared it. Rumour accused Dudley of complicity in his wife's death. A public enquiry was held which declared the death accidental; but for a time Elizabeth's marked favouritism for Dudley seems to have been checked.

On 15th October, 1560, Bishop Quadra, King Philip's agent in England, wrote to the King that Cecil had told him, that seeing that the Queen had decided not to marry Lord Robert, as he had learned direct from her, he thought the Archduke matter (his suit for Elizabeth's hand) might be proposed. (Simancas Papers).

On 27th November, 1560 (eight weeks before the day of Francis Bacon's birth), the Queen "*hunted all day with her lords,*" and in the evening came from Eltham to Greenwich; and gave audience to a messenger, Mr. Jones, specially sent by her ambassador in Paris, Sir Nicholas Throkmorton, to warn her of the malicious reports spread there about herself and Dudley. The reports against Dudley, Jones "set forth

in as vehement terms as the case required. She thereupon told me, that the matter had been tried in the country and found to be contrary to that which had been reported, saying that he was then in the Court, and none of his at the attempt, and that it fell out as should neither touch his honesty nor her honour." (Hardwick State Papers, Vol. I., p. 163).

In December, 1560, Elizabeth wrote to the estates of Scotland that their ambassadors have motioned her in a matter of marriage. Has fully signified her mind therein to them. Is not presently disposed to marry. (Hatfield Papers).

Early in 1561, Dudley (the suspicions against him being somewhat allayed), tried hard to bring about the marriage, and intrigued with the Spanish Ambassador, who was urging the suit of the Archduke Charles; and with the Huguenots, who proposed the Prince of Orange, promising each in turn to support Catholicism or Protestantism if either would promote his marriage.

On 22nd January, 1561, Quadra wrote to the King narrating a conversation with Henry Sidney, Lord Robert's brother-in-law, who promised that if the King "would extend a hand to him (Dudley) now, he would thereafter serve and obey the King like one of his own vassals. He said that, if I was satisfied about the death of Robert's wife, he saw no other reason why I should hesitate to write the purport of this conversation to your Majesty, as after all, although it was a love affair, yet the object of it was marriage, and there was nothing illicit about it. As regards the death of his wife he was certain it was an accident." Quadra adds at the end of the letter. "There is no lack of people who say she (the Queen) has already had children, but of this I have seen no trace, and do not believe it." (Simancas Papers).

The date of this letter is the day of Francis Bacon's birth.

But on this same day, 22nd January, 1561, Elizabeth signed the commission to Archbishop Parker and others for the alteration of the Book of Common Prayer. The commission is dated from her palace at Westminster. On the 3rd and 6th February, 1561, the Queen appears to have signed other official documents (State Papers, Domestic, Vol. XVI., Nos. 7, 11, 15), and on the 15th February she gave audience to Quadra.

In the light of all these facts, the story of Francis Bacon being Elizabeth's son may be rejected as fabulous.

On the 15th February, 1561, Quadra had an interview

with Elizabeth herself, at Leicester's request, to discuss the proposed marriage, and "told her how much your Majesty (King Philip) wished to see her married; after much circumlocution she said she wished to confess to me she was not an angel, and did not deny that she had some affection for Lord Robert for the many good qualities he possessed, but she certainly had not decided to marry him or anyone else" (Simancas Papers).

After this the prospect of the marriage waned.

In July, 1561, the King of Sweden having offered his hand to Elizabeth, Dudley ridiculed the offer, upon which, the Queen, irritated by his manner, said, in the presence chamber, that she would never marry him, nor none so mean as he. Dudley straightway asked permission to go to sea, and obtained it, but did not go. (State Papers, Foreign, 22nd July, 1561).

In 1563, Dudley having threatened to dismiss a Gentleman of the Black Rod, the Queen publicly addressed him: "I have wished you well, but my favor is not so locked up for you that others shall not partake of it. I will have here but one mistress, and no master."

All this distinctly negatives any existing marriage. What followed is even more conclusive.

In 1564 Elizabeth proposed to Mary Queen of Scots, lately widowed, that she should marry Dudley. She undertook, if Mary would accept Dudley, to make him a Duke, and in the meantime she created him Earl of Leicester. She regarded him, as she told Mary's envoy Melville, as her brother and her friend; if he was Mary's husband she would have no suspicion or fear of any usurpation before her death, being assured that he was so loving and trusty, that he would never permit anything to be attempted during her time. Mary, however, preferred Darnley.

On 26th March, 1566, Cecil, Elizabeth's chief Minister, wrote to Sir Thomas Smith, his Ambassador in France, "Of my Lord of Leicester's absence, and of his return to favour, if your man tell you tales of the Court or city, they be fond (foolish) and many untrue. Briefly I affirm that the Queen's Majesty may be by malicious tongues not well reported, but in truth she herself is blameless, and hath no spot of evil intent. Marry, there may lack, especially in so busy a world, circumspection to avoid all occasions" (Wright's "Elizabeth, Vol. I., p. 228)."

To this may be added Leicester's own testimony:—

On 6th August, 1566, La Foret, the new French Ambassador, wrote to his own Court; "The Earl has admitted to me, laughing and sighing at the same time, 'that he knew not what to hope or fear; that he is more uncertain than ever whether the Queen wishes to marry him or not; that she has so many and great princes, suitors, that he knows not what to do or what to think.' Subsequently, he has said: 'I believe not, in truth, that the Queen will ever marry. I have known her from her eighth year, better than any man on earth; from that date she has invariably declared that she would remain unmarried. Should she, however, alter that determination, I am all but convinced she would choose no other but myself; at least she has done me the honour to say as much to me, and I am as much in favour as ever'" (Depèches de La Foret).

In 1571, Elizabeth laid before her Council a proposal of marriage from the Duke of Anjou, and told them that she had declared to the French Emissary, Cardinal Chastillon, "That she was free to marry. That she would not marry one of her subjects; and that she would, with all her heart, enter into a marriage with Monsieur on such conditions as might seem advisable."

In 1571, Dudley, having failed to marry Elizabeth, contracted to marry Lady Sheffield, whom he privately married in May, 1573, and by whom he had a son, born a few days after the marriage. This marriage was disputed.

Leicester ignored this marriage, and, in 1578, married the widow of the first Earl of Essex; whereupon Lady Sheffield married again.

The first Earl of Essex, who had died in 1576, left two sons and two daughters, the eldest son, Robert Devereux, now alleged to be Elizabeth's son, succeeded without objection to the Essex title and estates.

The facts show plainly that no such marriage as alleged existed in fact, and that neither Francis Bacon nor Robert Devereux were sons of Elizabeth.

The cipher story, indeed, suggests (p. 61) that Leicester "rightly divined that she (Elizabeth) would not shewe cause why such an union (with Lady Essex) could not be fitly considered or consummated," but had a marriage with Elizabeth really existed—private, yet known to several highly placed at Court, Sir Nicholas and Lady Anne Bacon being both living—is it possible that Leicester would have dared, or the Queen have tamely suffered so gross an insult.

The supposed disclosures of Dr. Owen's and Mrs. Gallup's books appear, therefore, to be contradicted both by the testimony of history, and by Francis Bacon himself, and may be disregarded.

There are many other obstacles to the acceptance of these books.

It is difficult to believe Francis Bacon to have been the author of "The Faerie Queen," and of the many inferior Plays here attributed to him.

It is difficult to believe that the twenty or thirty different printers of these different works were each supplied with biliteral type, often cut by Bacon himself, (pp. 62, 82, 102), and were each instructed how to manipulate the cipher.

It is difficult to conceive that Bacon's writings are honeycombed with thirteen complete Plays in cipher, besides other writings.

It is most difficult of all to believe that the disjointed lucubrations which fill this volume have any affinity with the mind, the character, or the writings of Francis Bacon.

G. C. BOMPAS.

December, 1900.

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## *FAC-SIMILE* SHEETS FROM BACON'S *DE AUGMENTIS.*

AN unfortunate mishap has occurred with regard to the *fac-simile* sheets from the *De Augmentis*, inserted in Mrs. Gallup's book of the "Biliteral Cipher." This mishap, although in the long run it seems likely to prove useful, yet at the moment demands explanation.

Briefly stated the case is this: Mrs. Gallup worked from a certain copy of the *De Augmentis*, 1623, and having finished with it, returned the book to the library whence it came. Later on it was thought desirable that photozincographic reproductions of "Bacon's" description of "Biliteral" and "Biformed" Alphabets should be inserted in Mrs. Gallup's book, in order to enable readers to work out the simple instructions for themselves. Now occurred the error which seems to have led to unexpected truth.

The publishers or photographers, considering it needless to send for the actual volume from which Mrs. Gallup had deciphered, took their photographs from another copy which

they believed to be identical, and which was in the public library. The *fac-similes* were made, were incorporated with Mrs. Gallup's book, and distributed broadcast. It did not occur to any one concerned to doubt the identity of the sheets which looked alike.

> "*That every like is not the same,* O Cæsar,
> The heart of Brutus yearns to think upon!"

Soon these plates attracted attention. Many people who deciphered from them were checked by finding variations in the alphabets, and other discrepancies. Some were puzzled, wondered, and began to inquire; but others finding hitches and disparities, and that they could not, as they expected, work out the cipher, forthwith concluded that Mrs. Gallup was self-deluded, and that no cipher of the kind exists.

But the "*fac-similes*" are from the works of "Bacon"—they are photographs—they are not compositions by Mrs. Gallup, but prepared illustrations of his own cipher by the great Inventor himself. Let us then begin by doubting our own infallibility, let us confess that we are still ignorant of many things which concern this wonderful cipher question, and with humble minds and calm judgment let us apply ourselves to discovering wherein lies the difficulty or the error?

As already mentioned, the edition of the *Augmentis* from which Mrs. Gallup worked was published in 1623, the same year which saw the publication of the "Shakespeare" folio, and of the great Latin book of ciphers issued under the pseudonym of Gustavus Selenus.

Dr. Tenison, in "Baconiana; or, Remains of Sir F. Facon," speaks especially of the 1623 *De Augmentis*, in connection with ciphers. This is what he says:—

"The fairest and most correct edition of this Book in *Latine*, is that in Folio, printed at *London, Anno* 1623. And whosoever would understand the Lord *Bacon's* Cipher, let him consult that accurate edition, For, in some other editions which I have perused, the form of the Letters of the Alphabet in which much of the Mysterie consisteth,* is not observed: But the *Roman* and *Italic* Shapes of them are confounded."

A very slight collation of the 1623 edition of the *De Augmentis* pages on cipher, with the *fac-similes* in Mrs. Gallup's

* Cryptographers will note that Dr. Tenison does not say that *all the Mystery* consists in the form of the letters. He lets us see clearly that other editions than 1623 will *not distinguish the Alphabets in the same way*, and he hints that though "much," the form of the letters is *not all*.

book, shows us that the latter have been made from a different edition, bearing the date 1624, and printed at Paris.

These dates, 1623 and 1624, are practically identical, because England did not adopt the reformation of the Calendar (known as the New Style) until 1700, whereas most of the Continental countries rectified their calendars in 1582.

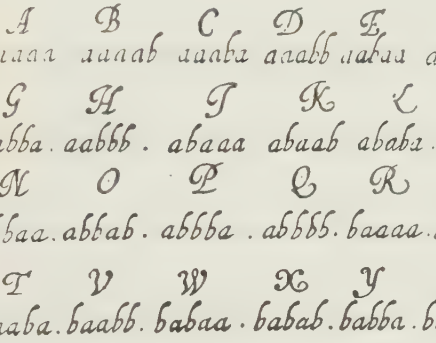
Hence we discover that in the same year when Francis published in London his crowning philosophic work the *De Augmentis*, another edition *apparently identical*, but really *differing considerably in the portion devoted to the cipher*, was issued at Paris. The fact is noteworthy as evidence (1), that special importance is attached to this cipher; (2), that alterations were knowingly, and for a purpose made in it; (3), that abroad, as well as at home, there were sufficient persons acquainted with the subject to make it worth while for the publishers and editors to go to all this expense and trouble. We know not how otherwise to account for the publication, simultaneously in England and France, of *the same* Latin work "*with a difference.*"*

But further, the nature of the alterations in the plates, suggesting as they do the intention to introduce difficulties or obstacles into the printed cipher, accords with statements in the cipher itself, to the effect that as time went on the inventor became oppressed by fear of discovery, and that he added to the "mysterie" of forms in the letters, other devices—"my marks and signs," which were to be introduced in order to complicate and secure his cipher.

"Two can keep counsel, the third being away," but secrets are more and more likely to leak out as time goes on, and in spite of the most binding vows and obligations, when a continually increasing number of initiates—engravers, printers, publishers, and others, become acquainted with them. Mr. V. K. Moore has kindly allowed us the use of the plates from which the fac-similes from the *De Augmentis* of 1624 were printed for Mrs. Gallup's book. Also, by the kindness and liberality of Sir Edwin Durning Lawrence, we are now able to present our readers with photographic reproductions from the fac-similes of 1623. From these, anyone who pleases, may work out, letter by letter, the very cipher for which our Francis gives instruction, and of which the original key or result, is also engraved. Any intelligent child of twelve years old can distinguish in the original (from which the

* The *De Augmentis* is the completed edition in nine books: of the *Advancement of Learning* in *two* books, published 1605.

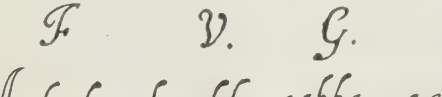
## Exemplum *Alphabeti Biliterarij.*


A B C D E F
aaaaa aaaab aaaba aaabb aabaa aabab
G H I K L M
aabba aabbb abaaa abaab ababa ababb
N O P Q R S
abbaa abbab abbba abbbb baaaa baaab
T V W X Y Z
baaba baabb babaa babab babba babbb

Neque leue quiddam obitèr hoc modo perfectum eſt Etenim ex hoc ipſo patet Modus, quo ad omnem Loci Diſtantiam, per Obiecta, quæ vel Viſui vel Auditui ſubijci poſſint, Senſa Animi proferre, & ſignificare liceat; ſi modò Obiecta illa, duplicis tantum Differentiæ capacia ſunt; veluti per Campanas, per Buccinas, per Flammeos, per Sonitus Tormentorum, & alia quæcunque. Verùm vt Inceptum perſequamur, cùm ad Scribendum accingeris, Epiſtolam Interiorem in *Alphabetum* hoc *Biliterarium* ſolues. Sit Epiſtola interior;

*Fuge.*

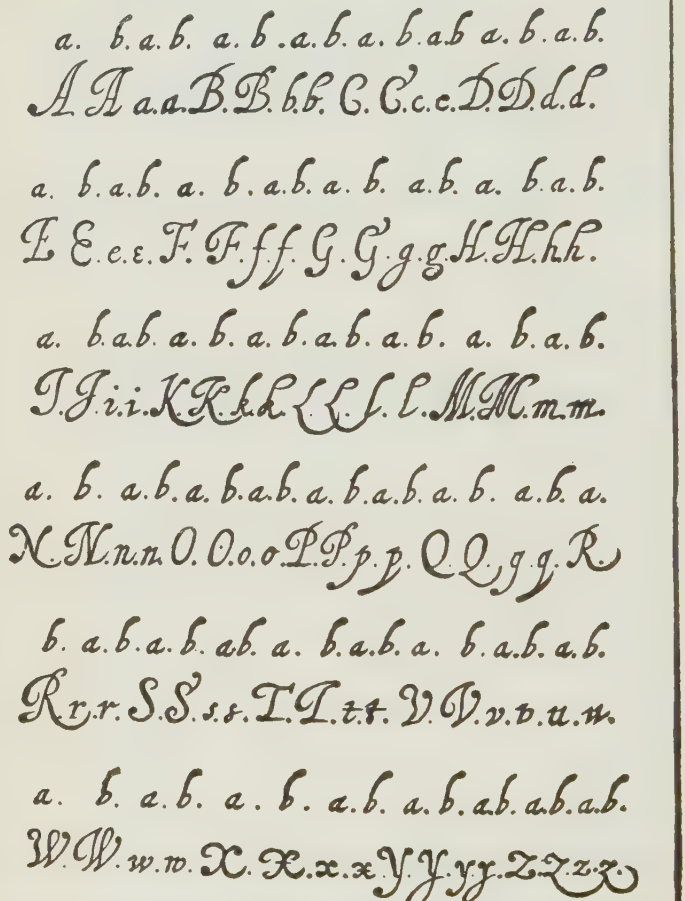
## Exemplum *Solutionis.*




Præſtò

Præſtò ſimul ſit aliud *Alphabetum Biforme*, nimirùm, quod ſingulas *Alphabeti Communis* Literas, tam Capitales, quam minores, duplici Formâ, prout cuique commodum ſit, exhibeat.

## Exemplum *Alphabeti Biformis.*


a. b. a. b. a. b. a. b. a. b. a. b. a. b. a. b.
A A a. a. B. B. b. b. C. C. c. c. D. D. d. d.
a. b. a. b. a. b. a. b. a. b. a. b. a. b. a. b.
E E e. ε. F. F. f. f. G. G. g. g. H. H. h. h.
a. b. a. b. a. b. a. b. a. b. a. b. a. b. a. b.
I. J. i. i. K. K. k. k. L. L. l. l. M. M. m. m.
a. b. a. b. a. b. a. b. a. b. a. b. a. b. a. b.
N. N. n. n. O. O. o. o. P. P. p. p. Q. Q. q. q. R.
b. a. b. a. b. a. b. a. b. a. b. a. b. a. b. a. b.
R. r. r. S. S. s. s. T. T. t. t. V. V. v. v. u. w.
a. b. a. b. a. b. a. b. a. b. a. b. a. b. a. b.
W. W. w. w. X. X. x. x. Y. Y. y. y. Z. Z. z. z.

Tum demùm Epiſtolæ Interiori, iam factæ *Biliteratæ*, Epiſtolam Exteriorem *Biformem*, literatim accommodabis, & poſteà deſcribes. Sit Epiſtola Exterior;

*Manere te volo donec venero.*

## Exemplum *Accommodationis.*

F V G F.
a ababb. aa b baa b baaa baa.
*Manere te volo donec venero*

Appoſuimus etiàm Exemplum aliud largius eiuſdem Ciphræ, *Scribendi Omnia per Omnia.*

## Epiſtola Interior, ad quam delegimus *Epiſtolam Spartanam*, miſſam olim in Scytale.

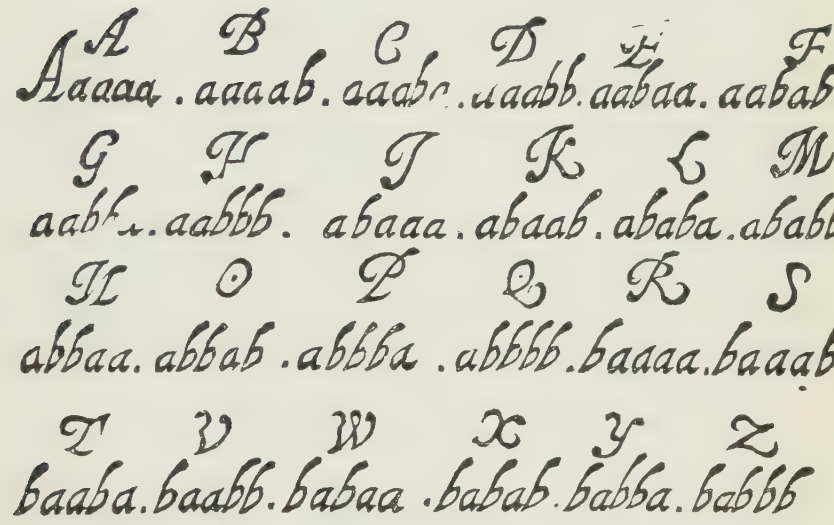
*Perditae Res. Mindarus cecidit. Milites esuriunt. Neque hinc nos extricare, neque hic diutius manere possumus.*

## Epiſtola Exterior, ſumpta ex *Epiſtolâ Primâ Ciceronis*, in quâ *Epiſtola Spartana* inuoluitur.

Ego omni officio, ac potiùs pietate erga te, cæteris satisfacio omnibus: Mihi ipsi nunquàm satisfacio. Tanta est enim magnitudo tuorum erga me meritorum, vt quoniam tu, nisi perfectâ re, de me non conquiêsti; ego, quia non idem in tuâ causâ efficio, vitam mihi esse acerbam putem. In causâ hæc sunt: Ammonius Regis Legatus apertè pecuniâ nos oppugnat. Res agitur per eosdem creditores, per quos, cùm tu aderas, agebatur. Regis causâ, si qui sunt, qui velint, qui pauci sunt, omnes ad Pompeium rem deferri volunt. Senatus Religionis calumniam, non religione, sed maleuolentia, et illius Regiæ Largitionis inuidiâ comprobat. &c.

tummodò Literas ſoluantur, per Tranſpoſitionem earum. Nam Tranſpoſitio duarum Literarum, per Locos quinque, Differentiis triginta duabus, multò magis viginti quatuor ( qui eſt Numerus *Alphabeti* apud nos ) ſufficiet. Huius *Alphabeti* Exemplum tale eſt.

Exemplum *Alphabeti Biliterarij.*


A B C D E F
aaaaa. aaaab. aaaba. aaabb. aabaa. aabab.
G H I K L M
aabba. aabbb. abaaa. abaab. ababa. ababb.
N O P Q R S
abbaa. abbab. abbba. abbbb. baaaa. baaab.
T V W X Y Z
baaba. baabb. babaa. babab. babba. babbb

Neque leue quiddam obitèr hoc modo perfectum eſt. Etenim ex hoc ipſo patet Modus, quo ad omnem Loci Diſtantiam, per Obiecta, quæ vel Viſui, vel Auditui ſubijci poſſint, Senſa Animi proferre, & ſignificare liceat: ſi modò Obiecta illa, duplicis tantum Differentię capacia ſunt, veluti per Campanas, per Buccinas, per Flammeos, per Sonitus Tormentorum, & alia quęcunque. Verùm vt Incœptum perſequamur, cum ad Scribendum accingoris, Epiſtolam interiorem in *Alphabetum* hoc *Biliterarium* ſolues. Sit epiſtola interiori

*Fuge.*

Exemplum *Solutionis.*

F V. G. E.

*Aabab. baabb. aabba. aabaa.*

Præstò simul sit aliud *Aphabetum Biforme*, nimirùm, quod singulas *Alphabeti Communis* Literas, tam Capitales, quam minores, duplici Formâ, prout cuiq; commodum, sit exhibeat.

Exemplum *Alphabeti* Biformis.

F V G E

*aabab.baabb.aabba.aabaa*

*Manere te volo donec venero*

Tùm demùm Epistolæ Interiori, iam factæ *Biliteratę*, Epistolam Exteriorem *Biformem*, literatim accommodabis, & posteà describes. Sit Epistola Exterior;

*Manere te volo donec venero.*

Exemplum *Accommodationis.*

N O P. Q R S

*abbaa.abbab.abbba.abbbo.baaaa.baaab*

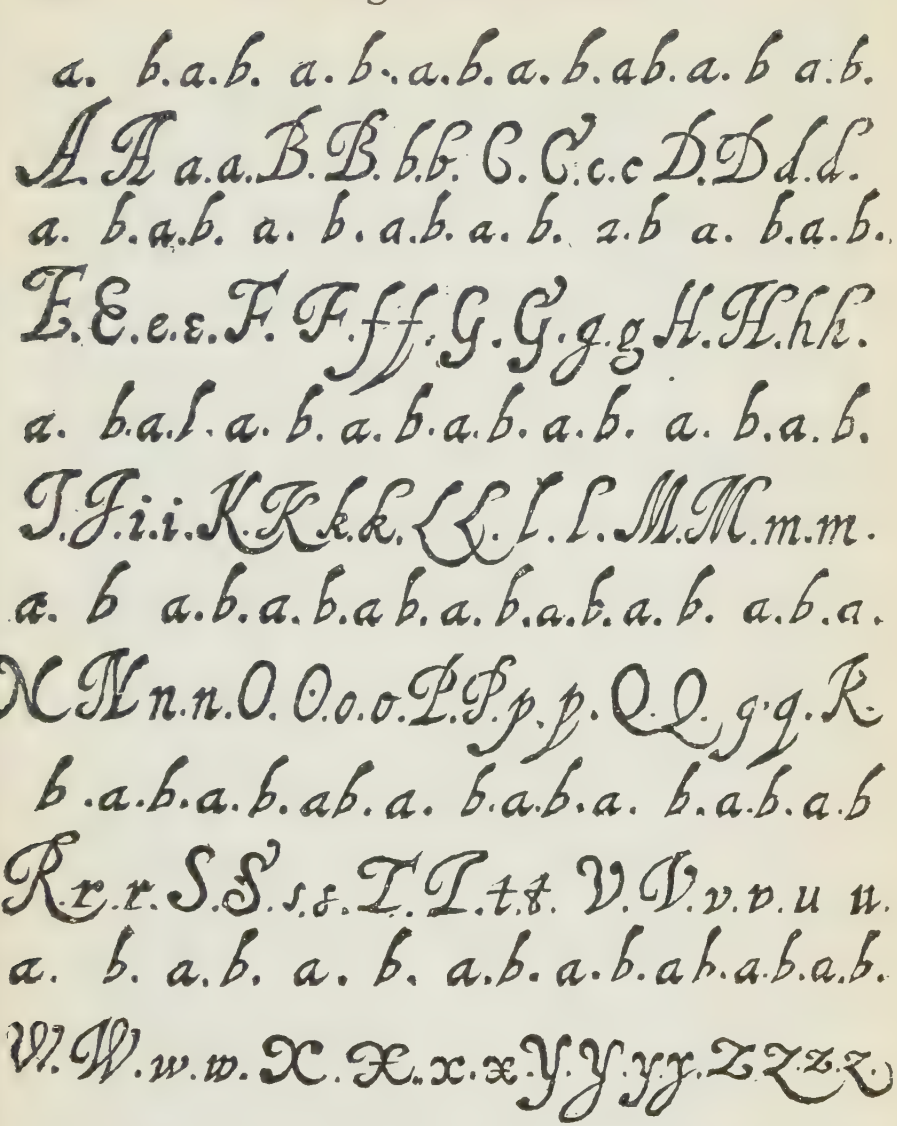
T V W X Y Z

*baaba.baabb.babaa.babab.babba.babbb.*

Appositum etiàm Exemplum aliud largius eiusdem Ciphræ, *Scribendi* Omnia *per* Omnia.

Epistola Interior, ad quam delegimus *Epistolam Spartanam*, missam olim in Scytale.

*Perditæ Res. Mindarus cecidit. Milites esuriunt. Neque hinc nos extricare, neque hic diutiùs manere possumus.*



Epiſtola Exterior, ſumpta ex Epiſtolâ *Primâ Ciceronis*, in quâ *Epiſtola Spartana* inuoluitur.

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present specimens are much reduced) the two founts of great letters in italic type; consequently, anyone with two good eyes and a small amount of patience, can test and work out the Spartan message involved by "Bacon" in Cicero's first epistle.

Up to this point therefore, there is no mystery, no difficulty whatever. Were this all there would be no secresy in the matter, and that the principle of biliteral cipher are perfectly well understood by those whom it concerns, is testified by the English translation of the passages in question, printed in the "Works of Bacon," edited by James Spedding, and published in 1875 by Messrs. Longman, and fifteen other great firms. The printers were Messrs. Spottiswoode.

Herein, the Epistle of Cicero, and the Spartan message, being translated into English, *every word, every letter had to be changed.* Nevertheless, the whole is worked out, and correctly rendered into the "Biliteral Alphabet," by means of "Biformed Letters," from modern founts. Mrs. Gallup gives this modern specimen in her book, it is therefore needless to repeat it here; but these facts afford an answer to any who would attempt to persuade us that "modern printers know nothing of these ciphers," and that "if ever such methods were employed, they were long ago lost or discontinued." The biliteral cipher was not lost, but fully understood in 1875, or those pages in Spedding's edition of "Bacon's Works" could not have been correctly worked out and printed.

Are we also to rate so low the intelligence of Baconian readers, as to suppose that for nearly 300 years they have read, but have failed to understand, the clear exposition of the philosopher whose works they were studying? On the other hand—If to decipher the piece of writing or "script" given by Bacon, is so easy, and if the method described *is all in all,* why cannot the method be at once applied with equal ease to the books in which cryptographers profess to descry it?

But who has ever said that *to decipher from printed books is easy?* To decipher from the engraved and unvaried specimen by means of the One Rule concerning the two forms of type, is certainly easy enough. Each letter in Cicero's Epistle may be compared with the "Biformed" Alphabet, and the fount from which it came (A or B) written down. The results may be divided into groups of five letters, and these groups compared with the "Biliteral" Alphabet, and the extracted letters of the English alphabet written down. These will

then be found to agree with the deciphered passage also given, and the whole matter is accomplished.

But does any thoughtful or practical person really believe that *this is all?* Would the great mind which invented this ingenious contrivance *for purposes of secresy*, have rendered his own invention useless, and frustrated his own efforts, by demonstrating every detail of his secret method to the world at large, and to the future ages, by printing and ample illustration? Or can it be maintained (as some say) that his interest in cryptography was "a youthful fancy," "a hobby," "a passing freak." Although he invented this particular cipher when he was but 17 or 18 years old, yet he was 44 years of age when he first printed and published a description of it, describing it as the most useful and most perfect, in that by its means a man could write *omnia per omnia*—all in all—or everything in everything. Nor were the instructions and description printed in the edition of 1605, intended solely for the use of a select circle, as we know to be the case with certain writings in the present day. The pages on cipher with their illustrations in script (or engraved writing) were reproduced in 1605, and in every subsequent edition as in 1623, 1638, and 1640 of the English series, and where the plates are practically identical—as well as in the Paris edition of 1624, where, as we have seen, the cipher sheets are cleverly and cunningly altered for the purpose (as the present writer believes) of conveying hints to expert decipherers. Even words are changed in a suggestive way.*

It must be patent to any true observer, that the object of printing the examples in "Script," or engraved writing is to render the cipher less noticeable in printed books. Suppose that in the same year when the account of the cipher was published, other books had appeared with precisely the same forms of letters similarly employed, would not anyone have seen that here on the one hand was an account of how to work a certain method of cipher, and, on the other hand, books filled apparently with cipher of precisely that kind? The contrast between written letters and printed type was far less glaring, and to this moment there are persons who with the folios of *Shakespeare* and of the *Advancement of Learning* before them, cannot or will not see that there are two *(or three)* distinct founts of italic type mixed throughout the

* Note the way in which the words "*pauci sunt*" of 1623 are altered to "*pa ratisunt*" in 1624. We should hardly dare to allude to the quibble or bad pun, but that it has been observed elsewhere, and doubtless has a purpose.

bulky volumes. Others there are whose minds enable them to believe that the mixed types are the result of chance—or of printer's carelessness—that "the printing of those days was very rough"—"primitive"—unmindful apparently of the fact that the famous presses of the "Plantins," the Stephens "Estiennes" or "Stefani," the Aldous with their silver type and their skilful craftsmen, were in the full swing of business —(may we say, under the directing eyes of our Francis and his Invisible Brotherhood ?) Others again (evidently unfamiliar with the art of die-sinking), maintain that such varieties of type as we "assume" to have been used could not have been made, and a far larger group of inquirers, having tried hard and failed to decipher from printed books, are disinclined to believe that anyone else can succeed ; they think the whole thing very "improbable," and almost seem to fear that Mrs. Gallup has invented a cipher for her own purposes, and palmed it off upon Francis Bacon.

Nevertheless, the initial difficulty remains—Why can "anybody" decipher from the engraved script, but not from the printed type ? Time only will decide as to the hard and fast rules to be adopted in this study which is "as full of labour as a wise man's art." By endless patience and perseverance, by countless tracings, comparative experiments or exercises, by the drawing out of many alphabets from many books—in short, by training her own eyes, and by long experience, Mrs. Gallup has become an expert, and with *the early books*, the set of books to which she was directed by hints or instructions in the cipher itself, she had after the first prolonged struggle, but little difficulty. Her work has indeed been one of monumental patience.

But in regard to much of the work done, and still more in the books of later date still to be deciphered, and where the biliteral type is conspicuous, it may be helpful for future labourers in this stiff soil if a few observations are recorded, which by the present writer have been found peculiarly helpful, and a positive abridgement of toil and trouble.

In BACONIANA for October, 1900, the belief was stated that in deciphering from printed books we must "go by line and level," and "act upon the square" like good masons. Further experiments and investigations have strengthened the conviction then hinted, that a simple geometrical principle governs the biliteral printing.

Adequately to illustrate the way in which this device is worked out would need diagrams and explanations beyond the scope of this paper. But the general plan may be under-

stood by considering that the Roman letters used in printing are *upright*—perpendicular lines upon a horizontal or base. Now the two founts of type are both italic, and the letters have different slopes; in other words their chief lines decline at different angles from the perpendicular. Say that fount A slopes 10 degrees from the perpendicular, fount B will slope 15 degrees. In many cases the base line or level is tilted upwards to the right or left, in order to produce the required slope in the letters to make their differences less conspicuous.

Another device to confound the would-be decipherer, is to introduce superfluous or deformed dots. One dot in a letter, or in close proximity to any letter seems *to reverse the alphabet of that letter*. If the letter be properly of the first fount A, the dot makes it B, and *vice-versa*. Two dots in, or over, or close to a letter *reverse the whole alphabet of all letters until another couple of dots is reached;* then the letters return to their proper alphabets.

In many old books these dots are often very faint, faded, and sometimes as though they had been done with a stile, and by hand; all the same when seen at all they are perfectly distinct, and cannot be confused with specks of dirt, or "accidents in printing." Books from second-hand shops where they have sought to improve the appearance of the pages by "cleaning" them, are often hopelessly spoilt for our purpose, but many unspoilt books are to be found. By the help of such dots the present writer has deciphered, as it appears, satisfactorily, the engraved inscription under the portrait of Francis, Lord Verulam, Viscount St. Alban, in Dr. Rawley's "*Resuscitatio*" of 1648, where lie enshrined two words and a signature

"THEOLOGIAN, POET, R.C." *(Rose Cross).*

Similarly by the help of both devices, the illustrated title page and a small portion of the preface to "Sir Walter Raleigh's History of the World" (1617) has been unravelled:

"I am sure that this worke is a benefite to all the human races, and for to raise the price of precious pearle and gold."

Hence it will be seen that if Mrs. Gallup rows against the stream, or drifts about without rudder or compass, others are in the same boat. If we are all deluded, all making something out of nothing, and trying to make others believe in a thing which does not even exist—well we are in a parlous state; but confess friends or opponents, that there is method in our madness.

CONSTANCE M. POTT.

# EDMUND SPENSER'S POEMS.

IN a book entitled "The Bi-literal Cipher of Sir Francis Bacon," discovered in his works, and deciphered by Mrs. E. W. Gallup (London: Gay and Bird), amongst other remarkable statements, it is asserted that Francis Bacon claims to have written the "Færie Queene," and other poems, hitherto attributed to Edmund Spenser; further, that Francis Bacon was the son of a secret marriage of Elizabeth and Robert Earl of Leicester. Robert Earl of Essex is alleged to be a younger son of the same union.

Believing that the truth or falsity of these assertions might, perhaps, be demonstrated by an examination of what is known about the life and works of Spenser, we have devoted a little leisure to the examination of the works and a number of the biographies of Spenser.

The very few facts known about Spenser, apart from the printed works, may be summarised as follows:—

Aubrey says, he "was a little man, wore short haire, little band, and little cuffs." In July, 1580, Spenser proceeded to Dublin, as secretary to Lord Wilton. He held several public offices, acquired and trafficked in certain estates, was granted Kilcolman Castle and three thousand acres of land, started to return to this country December 9th, and arrived at Whitehall 24th December, 1598. He died 16th January, 1599. There is no evidence of his having visited England between 1580 and December, 1598. His identity even is not clearly established. He may have been the Edmund Spenser who in October, 1569, brought letters to Elizabeth from her Ambassador in France. Another conjecture is that he was the Edmund Spenser (believed to be son of a journeyman-tailor) who, in 1568, was a poor scholar at Merchant Taylors School, and, in 1569, entered Pembroke Hall, Cambridge. The date of the poet's birth is unknown. Assuming him to have been Spenser No. 2, a calculation of his supposed age would fix his birth about 1552. The calculation from Sonnet No. 60 is difficult to comprehend. The date of his marriage is gravely given as 11th June, 1594. The biographer's authority for this is the "Epithalamion," published in 1595. Perusal of the verses should satisfy anyone that this poem is not addressed to a real person. It is a poet's ideal of a marriage to an ideal bride, and this he distinctly tells us in the first verse:

"So Orpheus did for his owne bride,
So I *unto myself alone* will sing,
The woods shall to me answer and my eccho ring."

The poem mentions a day for such a marriage—

> "This day the sunne is in his chiefest hight,
> With Barnaby the bright."

Saint Barnabas (the longest day) was (old style) 11th June. The poem was published in 1595. Hence, say the biographers, Spenser was married on 11th June, 1594!

Unless this can be called evidence, there is nothing to prove the date, and there is certainly nothing to prove the place of marriage, nor the name of his wife. The names of Spenser's parents, and the *place* of his birth are also unknown. He left no manuscript letters, or poems in manuscript. There may be some MS. of his "View of Ireland," a short work in prose, but it is doubtful. The place of his birth is stated to be London, upon the authority of some words in the *Prothalamion*—a spousall verse, written in honour of two daughters of the Earl of Worcester, who were married at Essex House, Strand, on 8th November, 1596. The verse was published about the same time. The passage is:

> "To mery London my most kindly nurse,
> That to me gave this life's first native source;
> Though from another place I take my name,
> An house of ancient fame."

The same poem contains this passage:

> "When I (whom sullen care
> Through discontent of my long fruitless stay
> In princes' Court, and expectation vain
> Of idle hopes which still do fly away,
> Like empty shadows did afflict my brain)
> Walked forth to ease my paine."

A writer in Vol. 58 of the *Dublin Universal Magazine* failed to reconcile this complaint with the facts of Spenser's pecuniary position. Kilcolman Castle and its 3,000 acres, to say nothing of paid appointments, ought to have been good enough.

Francis Bacon, in 1594, was, at the age of 33, still unsuccessful in his application for advancement by Court favour, and had been passed over for the post of Solicitor General. He was born in London, and the poem is open to another interpretation:

> "Though from another place [St. Alban's] I take
> my name, [Bacon]
> An house of ancient fame."

(The house of which Sir Nicholas Bacon was the head.)

On the authority of the 74th Sonnet, "Amoretti," published in 1595, the biographers assert that Elizabeth was the name both of the poet's wife, and of his mother. Neither an Elizabeth Spenser, mother of Edmund Spenser, nor an Elizabeth his wife, has ever been traced. We say this despite what Dr. Grosart's book has to say. But, assuming the sonnet to have been written by Francis Bacon, it fits in with his story of his mother being Queen Elizabeth. It is more than likely that all three Elizabeths in the sonnet, referred to one in the three capacities of mother, queen, and beloved one. Lady Elizabeth Hatton, to whom Bacon paid his addresses, was not a widow until March, 1596.

The poems were produced in the following order:

"Shepeard's Calender," December, 1579, anonymously under the signature "Immerito," dedicated to Philip Sidney:

> "Goe, little booke, thyself present,
> As child whose parent is un-kent."

"Faerie Queene" (1st part), 1590, dedicated to Queen Elizabeth, and with an introductory letter to Sir Walter Raleigh.

"Complaients," 1591, a collection of poems variously dedicated to Lady Compton, the Marquesse of Northampton, Lady Strange, Countess of Pembroke, and Lady Carey. The same volume contains a poem called "Virgil's Gnat," curiously dedicated to the Earl of Leicester, who died 1588. We give a part of this dedication :—

> "Wronged yet, not daring to express my paine,
> To you, great lord, the causer of my care,
> In cloudie tears I thus complain
> Unto yourselfe, that only privie are."

This seems to lend support to the cipher story. One fails to see that Spenser had any cause of complaint against the Earl of Leicester. Spenser was in Ireland, and well off.

Before leaving the "Complaients," it occurs to us as remarkable that a poet known to be living at that time in Ireland, which at that period was about as far off in the way of days journeying as Jamaica is from us to-day, should be so well acquainted with a number of ladies of title frequenting the Court of Elizabeth. No correspondence with him has ever been shown to have existed. Francis Bacon, whom the

cipher story declares to be the author, was in almost daily attendance at Court.

In 1595 were published the "Amoretti" (Sonnets), "Astrophel," and the "Epithalamion." I quote a portion of Sonnet No. 33 :—

> "Great wrong I doe, I can it not deny,
> To that most sacred Empresse my dear dread,
> Not finishing her Queen of Faery
> That mote enlarge her living prayses dead.
> But Lodwick this of grace to me aread.
> Do ye not thinck th' accomplishment of it
> Sufficient work for one man's simple head."

The "Astrophel" were verses on the death of Sir Philip Sidney, who died in 1586, and with it were published verses by Sir Philip, sister of his old friend, Ludovick Bryskett.

"Colin Clout Home Again" was published in 1595, but had been written before 27th December, 1591.

On 20th January, 1596, the second part of "Faerie Queene" was published, and "Fower Hymns," which were dated from Greenwich, 1st September, 1596, and dedicated to the Countesses of Cumberland and Warwick.

In 1609, after Spenser's death, there was a re-issue in folio of the "Faerie Queene," with *two cantos never before printed*.

In 1611 the whole of Spenser's works were collected and published in folio.

Certain facts at first sight appear to support the contention of Spenser's authorship. These are :—

1. Five letters published in two parts in 1580, some of the prints having the name Spenser upon them. The correspondence is nominally between Gabriel Harvey, of Cambridge, and "Immerito," and contains two printed letters of October, 1579, and April, 1580, ascribed to Spenser. The earlier of the Spenser letters is preceded by a Latin poem, which states that the writer expected to be sent abroad to France and Italy, and also contains the word "Edmontus," as the writer of the lines.

2. The plain reference to the scenery round Spenser's home at Kilcolman in the "Colin Clout," written in 1591, but *not published till* 1595.

3. In 1606 was published a "Discourse on Civil Life," being a translation from Italian by Ludovic Bryskett. To this book is a curious introduction, the purport of which was evidently to say that Bryskett met a number of friends

(including Spenser) at a cottage in Dublin, and there Spenser being asked to discuss moral philosophy, replied that he had already dealt with the matter in heroical verse, under the title of "Faerie Queene."

On the theory of the accuracy of the Cipher story, it is desirable to know a little more about Harvey and Bryskett, and what Bacon and they were doing about this time.

Harvey was at Cambridge as a Fellow and Lecturer from 1570 to 1585. Philip Sidney, Edward Dyer, Edward Kirke and Francis Bacon were at Cambridge during Harvey's period, Bacon being there from April 1573 to December, 1575. Bryskett was an Italian who went abroad with Philip Sidney as his companion from 1572 to 1575, travelling in Germany, Italy, and Poland. Francis Bacon was with the Embassy in France in 1576 to late in 1578. During his stay in Paris he invented the Bi-literal Cipher (see Macaulay's Essay), and his miniature was painted by Hilliard, having round it words which translated are, "If I could only paint his mind." Clearly at the age of about eighteen Bacon was a very precocious young man. In 1578 a Literary Society called the "Areopagus" was formed, and met at Leicester House (afterwards Essex House), Strand. Sidney was a poet, and probably the president. We are disposed to think that, amongst others, Bacon, Bryskett, Dyer, and possibly Kirke, were members. Harvey would appear to have been the old tutor of most of these men, and had a scheme of his own for improving English verse. Bryskett was Clerk to the Irish Council, but that no more involved residence in Ireland than the holding of the present Secretaryship of State for India involves residence in the latter place. He was a dependent of Sidney and Leicester, and there is no *proof* that he was ever in Ireland. He certainly held a patent as Clerk to the Council in Munster, but divided the pay with Spenser, who did the work in Ireland. In February, 1591, shortly after the "Faerie Queene" (1st part) was produced, a pension of £50 was granted to Spenser, but there is no evidence of its ever having been paid to him, nor that he was in England in that year

During the whole of the period 1580—96 over which the poems appeared, we know that Francis Bacon was at Grays Inn struggling as a barrister, and repeatedly importuning the Queen's ministers to be appointed to some place of profit under the crown. Sidney, Dyer and Bryskett were all reputed versifiers. Why not Francis? It is quite likely that Francis published the "Shepeard's Calendar" anonymously,

that subsequently being fearful of discovery he induced Spenser to let him use his name, Spenser being rewarded by the appointment in Ireland procured for him. For what useful purpose were these letters printed later in 1580, unless *to mislead the Court as to the real authorship of the Calendar*. The "Faerie Queene" in 1590 having proved to be a success, was followed early in the succeeding year by the grant of a pension of £50, which probably went into Francis Bacon's pocket or the funds of the "Areopagus." Surely "Colin Clout" was written with a view to immediate publication should any further question be raised as to the imputed authorship of the "Faerie Queene" and other poems published at that time. It was a proper precaution to take in those dangerous times, and likely to have been adopted by a cautious man such as Francis Bacon. That it, with its local allusion to Kilcolman and neighbourhood, was not published until 1595, strengthens the belief as to the true object of the poem, namely to *throw people off the scent once more as to the real authorship* of Spenser. The introduction placed in Bryskett's work in 1606 *was to serve a like purpose*. Francis Bacon, who at that time had made a considerable advance in popularity and reputation for great learning, *was again taking cover* Otherwise what chance had he as the known author of these poems of being appointed one of the learned counsel in 1604, and in 1607 of being promoted to the office of Solicitor-General, with an income of £1,000 per annum?

It will be very interesting if Baconians—the "quarter educated" people, as Mr. Andrew Lang says—have stumbled across a truth denied to those who pose as our leaders in the study of Elizabethan times and literature. P. W.

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## TO THE EDITORS OF "BACONIANA."

WILL some of your readers be good enough to carefully consider the *address* prefixed to Greene's "Groat'sworth of Wit," published after Greene's death.

It occurs to me to be written by Francis Bacon to cover up his issue of Plays in the name of Shakespeare. A few phrases seem distinctly Baconian:

"As he beganne in craft, lived in feare and ended in despaire."

"For one being spoken to all are offended—none being blamed no man is injured."

"Your lives are like so many light tapers that are with care delivered to all of you to maintain, these with wind puffed wrath may be extinguished, with drunkenness put out, with negligence let fall."

(Compare "Out, out, brief candle.")

The reply of Chettle prefixed to "Kind-Hart's Dreame" is possibly by the same hand, in order to keep up the illusion. P. W.

# THE ESSAYS.

"Speak the truth, that no man may believe." (*Tennyson*).

BACON (in a letter to the Bishop of Winchester) says :— "As for my *Essays*, and some other particulars of that nature, I count them but as the *recreations of my other studies*, and in that manner purpose to continue them, though I am not ignorant that these kind of writings would, with less pains and assiduity, perhaps yield more lustre and reputation to my name than the others I have in hand." (Essays, Preface, p. 4. Edited by Basil Montague, 1824). It is important to note, that the word, Bacon introduces, "*recreations*" (of my other studies), has, in addition to its common connotations, with pastime, play, refreshment,—a purely legitimate interpretation, in the sense of *a second making, or new creation, a re-birth*, and without any violation of language, might conceal wittily a profound truth, in the sense, that these Essays were *reduplications, in a prose and collected form, of other studies.* It will be observed, how Bacon confesses these Essays cost him "*pains and assiduity*," which is a statement strikingly at variance, with the common interpretation of the word *recreation.*

In a letter to the Marquis of Fiat, Bacon, relating to his Essays, writes of his *Advancement of Learning* (which he presents to the Frenchman) thus : "C'est un recompilement de mes Essays Morales et Civiles; mais tellement enlargiés et enrichiés, tant de nombre que de poix, que c'est de fait unœuvre nouveau :" *i.e., It is a recompilement of my Essays Moral and Civil;* but in such manner enlarged and enriched, both in number and weight, that it is in effect a new work. (—Preface, page 10. Essays, Basil Montague, 1824). This is a statement of enormous importance. Because it not only points out, how the entire Instauration is connected in origin, but proves that there must have been some concealed motive for this connection of work with work. The stately *De Augmentis Scientarium* of 1623, in reality, grew out of the Two Books (or rather, strictly speaking, *the second book*) of the *Advancement of Learning* of 1605. Therefore if the Essays were the foundations of the latter work, they constitute also the basis of the former, and more amplified Nine Books of the *Advancement.* The Essays are commonly accepted as an entirely independent, self-centred collection of writings, after the manner of other essays upon various subjects ; it being generally supposed, Bacon sat down, and summed up his

opinions, judgments, and conclusions, upon such subjects as form their several title-heads, *without regard to any other studies*, and that they stand alone, separate, and particular, just as the Essays of Macaulay, stand apart *from* his History of England. But this statement of Bacon's, disposes of that very simple notion altogether! And the critic, quite independently of the problem of the authorship of the Plays, has to solve the question—What part do the Essays perform in the *Advancement of Learning?* and why are they there at all?

Moreover, as Bacon clearly states that the *Advancement* was written, "*for the better opening of the Instauration,*" the conclusion is forced upon us, that the Essays must be closely connected with, if indeed they are not the foundation of the Instauration also.*

Very curious also, is the language in which Archbishop Tenison, alludes in his "*Baconiana,*" to Bacon's Essays. He would have us understand that these Essays are not only *Verba Delectabilia* but also *Verba Fidelia*, the former being compared indirectly, to the Canticles, or song of Solomon (*a poem!*)—the latter to his proverbs, and particularly to that passage, which suggests the depth, and esoteric wisdom connected with, Solomon. This is the passage by Tenison:—"*Verba Delectabilia* (as Tremellius rendereth the Hebrew,) pleasant words, (that is perhaps his Book of Canticles), and *Verba Fidelia* (as the same Tremellius), *Faithful sayings*, meaning it may be his collection of *Proverbs.* In the next verse he calls them words of the wise, and so many goads, and nails, given "*Ab eodem pastore,*" from the same, *Shepherd*" [of the flock of Israel] (Baconiana, or Remains of the Lord Bacon, Tenison, 1679). Another title given to the Essays was as follows:—"*Sermones fideles, ab ipso Honoratissimo auctore, præterquam in paucis latinitate*

* Every profound student of Bacon's *Essays* and of his *Advancement*, must have been struck, with the way in which the text of the Essays is to be found incorporated, and interwoven in the text of the *Advancement of Learning.* Anyone who has carefully consulted the excellent notes furnished by Mr. Aldis Wright, to the Oxford edition of the Two Books of the (Clarendon press) *Advancement of Learning*, must have perceived this frequent repetition of text. In like manner a study of the ample notes supplied by Mr. Abott to his edition of the Essays, discovers connections of texts with the *Advancement.* Archbishop Whately, in his edition of Bacon's *Essays*, introduces a great number of Bacon's collection of *Antitheta Rerum*, because they are intimately bound up with the subject matter of the *Essays.* Now the *Antitheta Rerum*, belong to the *Advancement of Learning*, and particularly to the Sixth Book of the *De Augmentis*, so that the theory that a connection does really exist between these works, does not only depend upon statement, but upon well established facts.

*donati.*" Rawley, (Bacon's Private Secretary) in his address to the reader, observes:—"Accedunt quas Delibationes Civiles et Morales inscripserat; quas etiam in linguas plurimas modernas translatas esse novit sed eas postea et numero et pondere auxit; in tantum, ut veluti opus novum videri possint; quas mutato titulo, SERMONES FIDELES SIVE INTERIORA RERUM, inscribi placuit. (Londini Excusum typus Edwardi Griffin. Prostant ad Insignia Regia in Cæmeterio D. Pauls apud Richardum Whiterakum, 1638). This was the last and (apparently) posthumous edition of the Essays, printed in Latin, and is to be found in a great folio volume, entitled, "*Works, Civil and Moral, of Francis Bacon.*" Observe the curious second title—*Interiora Rerum, or Interior of Things.* This after title suggests the idea of solidity, or depth. "Who is as the wise man? And who knoweth the interpretation of a thing? That which is *far off*, and exceeding *deep*, who can find it out?" (Eccles. viii. 24). Arber, in his introduction to his Harmony of the Essays, makes the remark:—"*So, Bacon is in a measure the Solomon of modern times,*" and there can be little doubt Tenison is giving us hints in the same direction. The title of Sermons given to the Essays is another deep hint. For, sermons to be profitable, should be, like Holy Scripture, composed of short sentences, but full of subtle and deep truths. True depth consisteth in the thought behind the expression, and in this sense I would ask the reader to consider the Essays, a series of texts which require application to the Plays, and expansion therein at large. In a letter to the Duke of Buckingham, Bacon writes:—"I do now publish my Essays; which of all other works, have been most current,—that as it seems *they come home most to men's business, and bosoms*" (Page 9. Preface, Essays, Montague). It is almost incredible, except to those who are conversant with the subject, in what an extraordinary, exhaustive way, these Essays enter into the text of the Plays! "*Imitation is a globe of precepts,*" observes Bacon, and in this sense one might imagine the Essays to be an intellectual homologue answering to the Globe, Shakespeare! All the pregnant philosophy of Bacon's profound wisdom, finds direct reflection, or echo in the Plays: "I knew a *wise* man, that had it for a byword, when he saw men hasten to a conclusion, 'Stay a little,' that we may make an end the sooner." (*Despatch. Essays*).

**Wisely and slow; they stumble that run fast.**
**—*Rom. and Jul.*, Act III. iii.**

And in conformity with the advice of this text, I would apologise for the premature character of this article, *which runs before, what it should rather follow after.* The best, and most real proof of the affiliation of the Essays to the Plays, must be the parallels *themselves*, and I would have preferred to have postponed the subject matter of this paper, till such time, as some nearly exhaustive examples of the presence of the Essays in the Plays had been presented the readers of BACONIANA. In deference to the desire of the Editors of the Society, I have written this paper, and I can promise, that if space is permitted me, I can largely continue the illustrations I lay so much stress upon. I now ask any student of my last dozen articles (printed in the journal), to consider the number of points, or parallel texts, of undoubtful application, published (together with those discovered by others) by me, and I ask him to reflect, that this collection constitutes only a small portion of discoveries, as the finite labour of one individual only! I am convinced, as the constantly growing accumulation of these texts goes on, that the parallelism will prove not accidental, nor fortuitous, but planned, and regular. "The strength of the faggot lays in the bundle," observes Bacon, and not in the breaking of every particular stick! It is by the lightest of repeated touches that great artists distinguish their particular art, and print the câchet of their individuality upon their creations. In art, as in the domain of nature, it has been the attention to microscopic details,—to minutiæ,—or to a collection of particulars, and their classification, that great perfection has been attained, or important discoveries made! "The way of Fortune is like the milky way in the sky, which is a meeting, *or knot of small stars, not seen asunder, but giving light together*" (*Fortune, Essays*).

In Bacon's dedication to the Prince of Wales, of his Essays, of 1607 to 1612 (which dedication was never printed by Bacon, but belongs to the Sloane MS. 4259, folio 155), he writes:—"Which is the cause, that hath made me chose *to write certain brief notes*, set down *rather significantly than curiously, which I have called Essays. The word is late, but the thing is ancient. For Seneca's "Epistles to Lucilius," if one mark them well, are but Essays, that is dispersed meditations, though changed to the form of Epistles.* This labour of mine I know, cannot be worthy your Royal Highness—for what can be worthy of you? But my hope is, they may be as grains of salt, that will rather give you appetite than offend you with

satiety." (Reprinted in Arber's "Harmony of the Essays"). There are two important points, in this passage, deserving attention. The first is the term, Bacon applies to his Essays, and the second, his comparing them to the Epistles of Seneca to Lucilius. Bacon calls his Essays—"*brief notes*"—an expression implying other studies, of a short, or compendious character, (*in the noteing,*) rather than sequences of sustained thought upon a given subject. The brief, pithy, condensed style of the Essays, has struck every reader as an epitome of the essential subjects they embody. But the connection between the sentences, or sayings, cannot be traced always further, than the union embraced by the subject title of the Essay. The evidence that these Essays are notes, and not sequences of thought, is not only confessed by Bacon himself, but abundantly betrayed by the abrupt writing, which breaks off in the context.

With regard to the influence of the *dramatist Seneca upon Bacon,* it is most manifest in these Essays, particularly in the one upon *Love,* and upon *Great Place.* Bacon quotes in the Essay, *Love*: "It is a poor saying of Epicurus, '*Satis magnum alter alteri theatrum;*' (*i.e.,* We are a sufficiently great theatre one to another)." This is only another way of saying what Jacques expresses in *As You Like It*:—

> "All the world's a stage,
> And all the men and women merely players."
> —*As You Like It.*

Really, this passage, attributed by Bacon, to Epicurus, is borrowed from Seneca's *Epistles* (1. 7). In the Essay upon *Great Place,* we find the quotation that I give, has been borrowed from *Seneca's play, "Thyestes":—"Illi mors gravis, qui notus nimis omnibus, ignotus moritur sibi."* Among the Roman writers we find the progressions of science asserted as a law; Seneca in his natural questions says:—"Veniet tempus, quo ista quæ nunc latent, *in lucem dies extrahat,* et longioris aevi et diligentia."—See Bacon's *Essays upon Prophecies,* as to the discovery of America, where he writes:—"*Seneca, the tragedian,* hath these verses:

> "——— Venient annis
> Sæcula seris, quibus Oceanus
> Vincula rerum laxet, et ingens
> Pateat Tellus, Tiphysque novos
> Detegat Orbes; nec sit terris
> Ultima Thule."

— a prophecy of the discovery of America."—(*Prophe-*

*cies. Essays.*) Space forbids further exposition upon this particular point, but it is evident, Bacon, from a letter he has left us, chose Seneca, and Cicero, as the two examples of classical antiquity, to which he compared himself both in fortune, and other respects.

"It was a high speech of *Seneca* (after the manner of the Stoics), that the good things which belong to prosperity are to be wished, but the good things that belong to adversity are to be admired."—It is yet a higher speech of his than the other (much too high for a heathen), "It is true greatness to have in one the frailty of a man, *and the security of a God*":—'*Vere magnum habere fragilitatem hominis, securitatem Dei.*' "This would have done better in *poesy*, where transcendencies are more allowed."—(*Of Adversity. Essays.*)

How are to understand, what is signified by the *security of a God?* One attribute of a God, which tends to security, is undoubtedly that of *the invisibility of spirit!* It is the prerogative of thought, that it goes protected by—"*the helmet of Pluto,*" which Bacon tells us confers *invisibility.* This is a sublime disguise, because what cannot be understood is as nothing, and nothing is always secure! Bacon would have us also understand, that it is the Christian faith, that can alone confer this blessing on men—the security of religion—the diviness of the soul! Once more in the *Essay upon Anger*: "Seneca saith well, that anger is *like* rain, which breaks itself upon that it falls"—(*Anger. Essays*).

"*Polonius,* the best actor in the world, either for tragedy, comedy, history, pastoral, pastorical-comical, historical-pastoral, tragical-historical, tragical; comical-historical pastoral scene individable, or poem unlimited. *Seneca* cannot be too heavy, nor *Plautus* too light."—(*Hamlet, Act II. ii.*)

Bacon observes:—"*Small and mean things conduce more to the discovery of great matters, than great things to the discovery of small matters,*" (p. 83, *Advt. of Learning*).

Again: Aristotle noteth well:—"*That the nature of everything is best seen in its smallest portions.*"*

Or this: "In all sciences they are the soundest, *that keep closest to particulars,*" (p. 776, *Resuscitatio,* 1661).

These profound hints lie at the very bottom of the Instaura-

* Bacon's fondness for *particulars* as means of profitable gain, is constantly prominent in his sayings:—"That the mind of man is more cheered, and refreshed *by profiting in small things,* than by standing at a stay in great" (*Empire. Essays,* 1625).—"For the proverb is true, that light gains make heavy purses. For light gains come *thick,* whereas great come but now and then."—(*Ceremonies and Respects. Essays.*)

tion, and indeed of Bacon's entire inductive system, and should serve us as a caution against expecting great, or sensational discoveries, or revelations, independently of industry, collation, classification, and generalization. In his *Digest of the Laws of England*, Bacon says: "For common and trivial things are the best, and rather despised upon pride, because they are vulgar, than upon cause, or use." (p. 50 *Resuscitatio*, 1661). It is just with these "*common and trivial things*," that the Plays abound, no poetry coming so near to realise, Bacon's definition of "*commonplaces*," as the language attributed to Shakespeare, which has found its way, as a sort of proverbial and daily philosophy, into calendars, and into the vernacular, realizing Bacon's apology for his Essays in his words, which "*come home most to men's business and bosoms.*"

Bacon writes: "It is the workmanship of God alone *to hang the greatest weights upon the smallest wires*," (*Rescusitatio*, 1661, p. 93). This importance attributed to small and insignificant matters, finds an immediate echo in the Plays:—

> "He that of greatest works is finisher,
> Oft does them by the weakest minister."
> —*All's Well that Ends Well.*—Act II. i.

Bacon's contempt for mere verbiage, and his profound conviction, that words inadequately reflect the depths of nature, is thus expressed: "The subtlety of the operations of nature *is far greater than the subtlety of words.*"—(p. 22, *Advt. of Learning.*) Consequently a corresponding subtlety of construction may be expected in the Plays.

Bacon's philosophy is the philosophy of *small things.* He says:—"Solomon's wisdom was as the sands of the seashore, *which is one of the minutest of particles*" (*Adv. of Learning*). The Counsels of God, are compared by David, *to the sands of the shore* (Psalm cxxxix. 8). "Consider all the works of God," whether in nature, or in Grace, and you will perceive *littles* are the order of the day with Him. And we can trace the same all through the regions of the intellectual, the moral, and the spiritual. The most useful discoveries in science, have sprung from very insignificant beginnings, and have been perfected *little by little.* The teaching which is to transform the world is, *line upon line, precept upon precept, here a little there a little.* (*Anon. Great Thoughts*).—

> Little drops of water, little grains of sand,
> Make the bounteous ocean, and the beauteous land.

Bacon evidently inclined to the Atomic theory, for he says:—

"For composed bodies are larger, and subject to the effect of time, *but the first seeds of things, or atoms, are diminutive,* and remain in perpetual childhood." (*Cupid, or an Atom*). This philosophy appears to be not far removed from that afterwards adopted by Democritus. Bacon writes: "The agitations and motions of matter first produced the imperfect and incoherent rudiments and elements of things, *and essays as it were of worlds.* At length in the progress of time, a fabric grew, which had power to guard, and preserve its own form." (*Heaven, or Origins. Wisdom of Ancients*). So in the Plays we read of

> Seeds
> And weak beginnings lie intreasured,
> Such things become the hatch and brood of time,
> 1 *K. Hen. IV.*

"Disorder," says Xenophon, "seems to me something like as if an husbandman should throw into his granary barley, and wheat, and peas together, and then when he wants barley bread, and wheaten bread, or pea soup, should have to abstract the stuff *grain by grain, instead of having them separately laid up for his use.*"—(*Economics*). Bacon has not been guilty of this disorder, for he has classified his Essays according to subject. *But for the use* (the application of the texts to the Plays) *we have to pick out grain by grain, here a little, there a little,* according to what constitutes each parallel, or point for each respective Play. The theory here advanced is, *that Bacon's Essays were originally Notes taken from the Plays* (his other studies), and jotted down, side by side, under respective title heads.

The following passage constitutes a hint of profound importance, touching what seems Bacon's system of classifying, or arranging his *Rational Sciences* (with regard to store, and use):—"A secretary of a prince, or of an estate so digests his papers without doubt, *as he may sort together things of like nature,* as treaties apart; instructions apart; foreign letters; domestic letters all apart *by themselves.* On the contrary in some particular cabinet, he sorts together those that he were like to use together, though of several names; so in this general cabinet of knowledge we were to set down partitions according to nature of things themselves." (p. 330, Book VI. *Advancement of Learning,* 1640.)

I take this as a hint, which may be applied to the entire arrangement of the Instauration, and is pertinent to my theory of the Essays, and the place they occupy in the

*Advancement of Learning*, as well as their *use in the Plays*. For example, the Essays would constitute, (following Bacon's system) a collection, or store of "*things of like nature*," whilst the *Advancement of Learning* would resemble Bacon's "*particular cabinet*," where their use (the Essays) in the Plays, would be more fully, or pointedly applied. The same thing might be said of the collection called the *Wisdom of the Ancients* where things differently to be applied, (as to places, and use in interpretation of passages in the Plays,) are heaped, and stored up, under titles covering their like nature, *as if poured out of a basket*. Let me illustrate my theory by an example. Imagine the Plays as pieces of tapestry, or Arras, upon which their respective scenes, are painted, or I should say, *interwoven of many colored threads of worsted*, of which few tints are alike? If we were to pick such tapestries to pieces, and place each thread in heaps *according to color* (*or like nature*), we should have an analogy in this collection to the Essays as they stand in relationship to the Plays. It would seem impossible almost, that these collected heaps of threads ever made up those painted figures, and if a duplicate tapestry (to the one picked to pieces) existed, it would be a very slow and laborious work to match, or identify each particular color in the tapestry, with the heaps of color, we have stored up. It would be necessary to go *from heap to heap*, so in like manner, it is necessary to go from Essay to Essay, in the application of the text to passages in the Plays. One line may be found paralleled in one Play. *The next two or three lines is in another Play*. That is to say, the collection has no sequence of application, or of use, but only is heaped up for general store.

An example of what I mean, may be given with advantage, though but briefly owing to limited space. In the *Essay upon Suspicion* we read :— "There is nothing makes a man suspect much more *than to know little*. And therefore men should remedy *suspicion*, by procuring to know more." (*Suspicion. Essays* 1625.)—

> *Othello.*—**I swear 'tis better to be much abused,**
> ***Than but to know a little.***—**Act III. iii.**

In this same Essay, Bacon observes of Suspicions, that, "*they dispose Kings to tyranny, husbands to jealousy*" (*IC.*) The suspicions of Leontes, King of Sicily, in the Play of the *Winter's Tale*, are like Othello's, and (as presently we shall see) like Ford's suspicion of his wife, utterly groundless. The character of King Leontes is described, in consequence of this

suspicion, with the words — "*a jealous tyrant.*" (*Winter's Tale*, III. ii.)

Once, again, in the same Essay, Bacon says :—"The Italian says, *Sospetto licentia fede;* as if suspicion did give a passport to faith; but it ought rather to kindle it to discharge itself." (*Suspicion. Essays*). Bacon would have us understand that suspicion once proved at fault, is a passport to faith. That is to say, a jealous, suspicious husband, like Ford, mistrustful of his wife, will not suspect again, if once convinced of his error :—

> *Mrs. Ford.*—I think my husband, hath some special *suspicion* of Falstaff.—*Merry Wives*, III. iii.

When Ford (discovering his wife's faith) has proved his own suspicions groundless, he exclaims, in just the spirit of Bacon's Italian quotation :—

> *Ford.*—Pardon me wife, Henceforth do what thou wilt;
> I rather will suspect the sun with cold,
> Than thee with wantoness: now doth thy honour stand,
> In him that was of late an heretic,
> As firm as faith.—*Merry Wives*, Act IV. iiii.

Here then are three separate and distinct texts *in the same Essay*, which find their application, or special points, *in three separate distinct Plays*. This difference of use, to store, has really been the true source of the difficulties the Baconian student meets in his researches. For naturally, sequence of subject matter is what we seek for, whereas there is no sequence, save elsewhere, in some other isolated particulars. Consequently there can be no interpretation, or opening of the Instauration, without a great collection of particulars. Bacon's object in this arrangement was threefold. First of all, it is nature's art to conceal all her great truths, under groups of widely separated particulars, and Francis Bacon was the great high priest of nature. Secondly, no better system could have been devised for establishing his claim to authorship of the Plays, than to provide his own criticism, and be his own interpreter, through his own pen. Lastly the difficulty of discovery adds greatly to the didactic character of the scheme.

Bacon writes of *Studies* :—"If his wit be not apt *to distinguish, or find differences*, let him study the Schoolmen; for they are *Cymini Sectores*" (*Studies*, 1625). This passage finds its reflection in the *Advancement of Learning* of 1605; thus :—"Antoninus Pius . . . was called *Cymini Sector*, a carver, or

divider of Cummin seed,* which is one of the least seeds. Such patience he had and settled spirit, *to enter into the least and most exact differences of causes.*"—(Page 35, Book I. *Advancement of Learning*, 1605).

This profound hint for patience, perseverance, and application should be paralleled with this other passage *about seeds*: "And because my purpose was rather *to excite others' wits*, than to magnify my own, I was desirous to prevent the uncertainess of my own life, and times, *by uttering rather seeds than plants. Nay, and rather (as the proverb is), by sowing with the basket*, rather than with the hand."—(Letter to Doctor Playfer. Page 33; *Resuscitatio*, 1661).

Bacon's object, (he has just told us), *was to excite others' wits*, and in order to achieve this end, he would not utter the flowers of his poetical anthology *in pots*, but rather left that (for us to do) to posterity, which should cause that *concealed seed* to come forth from the ground, and blossom into a Nursery Garden. The excitation of others' wits, *or to excite wonder*, (with inquiry, and investigation) is connoted again with *seeds* in these words:—"For all knowledge and wonder *(which is the seed of knowledge)* is an impression of pleasure itself."—(Page 8, *Advancement of Learning*).

The German proverb saith, *Das wunder ist des Glaubens liebstes kind*, but inquiry proceeding from wonder, (Vexatio dat intellectum), leads to induction, and the latter to discovery. There cannot be the slightest doubt, from these, and other passages, Bacon was sacrificing himself, *by sowing unto posterity*, not upon his own temporal, (but eternal) account, and for the future good of mankind. "No man's private fortune can be an object in any way worthy of his existence," writes Bacon.

* Perseverance is the inventor's secret, the scholars "Open Sesame." Observe how the Essays, in this example, are found repeating themselves in the Two Books of the *Advancement of Learning!* This is only a selection *out of many instances*, and this reduplication of theme, and text, is still more evident in the *De Augmentis Scientiarum*, of 1623, which indeed is, but a later re-writing and augmentation of the earlier Two Books of the *Advancement of Learning*, into Nine Books. It is important to observe, that Bacon employs the same expression here—"*Notes*"—that he uses with reference to the Essays:—"that hath made me chose to write certain *brief notes*, set down rather significantly than curiously, which I have called Essays." (Dedication to Prince of Wales, 1607—1612). At the same time it should not escape remark that one of Bacon's deficients of his New World of Sciences, is entitled *Notes of Things* (6th Book, *Advancement of Learning*. Aulius Gellius writes of Ciphers, or secret characters, which he calls "*Arcanæ vel occultæ notæ.*" Sometimes they answer to symbols:—"Sunt verba rerum notæ; itaque hoc idem Aristoteles symbolon appellat, quod latine est notæ."—(Cic. Top. S.).

And in the same letter cited to Dr. Playfer, touching the plan of the instauration as laid down, in the *Advancement of Learning*:—"I have this opinion that if I had sought my own commendation, it had been much fitter for me to have done *as gardeners used to do by taking their seed* and slips and rearing them first into plants, and so uttering them in pots.* But for as much as my end was merit of the state of Learning (to my power) and not glory, and because my purpose was rather to excite other men's wits than to magnify my own."—Page 35, Letters. *Resuscitatio*, 1661).

The word *anthology* has been used from ancient times, to indicate a collection of beauties, or in its strictly literal sense, *flowers of literature*, in exactly the same way Bacon indicates, or suggests. This word has always been applied to poetry especially, as a product of the *Garden of the Muses!* In his Essay upon *Gardens*, Bacon opens, with the words:—"*God Almighty first planted a garden.*" This of course is a reference to *Paradise.* This Greek word παραδεισος means, if we follow the lexicon, a sort of park, or private *nursery garden* in which a great lord might rear valuable and curious plants. Hence our word *paradise.* The following passage refers to just such a paradise, or nursery garden, "Writers might arise, that might compile a perfect history by the help of such NOTES. For such *collections* might be as a *Nursery Garden, whereby to plant a fair and stately garden, when time should serve.*"—(Page 97, *Advancement of Learning*).

Here, I may remark—the *paper, or watermark of the original folios*, or first editions, (and subsequent), of Bacon's prose works, *is a bunch of grapes.* (Vide Mrs. Potts', "Francis Bacon, and his Secret Society"). Nothing could be more apposite than this emblem, for the great Isaac Casaubon, in his most excellent book, DE SATYRICA POESI, teaches us:—"That at first both *Tragedy* and *Comedy* were called τρυγωδια, or τραγωδια as appears from Athenœus, when he says:—'*Both Tragedy, and Comedy were found out in the time of Vintage.*'"

According to Cumberland the word *Comedy*, means the song of the cask (τρυγη), *i.e.*, a Vintage Song! The dramatic contests took place at the Dionysia, or Festivals of Bacchus, of which there were three in the year. The *Lenaia* was so called from ληνος—a winepress!

* "The kingdom of heaven is compared not to any great kernel or nut, but to a grain of Mustard Seed, *which is one of the least of grains*, but hath in it a property, and a spirit, hastily to get up and spread."—(*Empire. Essays*, 1625).

Plutarch tells us:—"Anciently the feast of Bacchus was transacted countrylike and merrily, first there was carried (αμφορευς οινου), *a vessel of wine, and a branch of a vine,* then followed one that led a goat (τραγον) — after him another carried a basket of figs; and last of all came the phallus" (Plutarch).

The following extract strongly enforces the same purpose of *exciting other men's wits,* as very strongly persistent in Francis Bacon's mind. In certain articles, or considerations touching the union of the kingdoms of England and Scotland, he writes to King James I.:—"Plato's opinion, *that all knowledge is but remembrance;* and that the mind of man knoweth all things *and demandeth only to have her own notions excited and awaked.* Which your Majesties rare, and indeed singular gift, and faculty of swift apprehension, *and infinite expansion of another man's knowledge by your own,* as I have observed, so I did extremely admire in Goodwin's cause. Being a matter full of Secrets and Mysteries of our laws, merely new unto you, and quite out of the path of your education, reading, and conference. Wherein nevertheless, upon a spark given, your Majesty took in, so dexterously and profoundly, as if you had been indeed *Anima Legis;* not only in execution, but in understanding. The remembrance whereof, as it will never be out of my mind, so it will always be a warning to me, *to seek rather to excite your judgment briefly, than to inform it tediously.*"—(Page 207; *Resuscitatio,* 1661).

This extraordinary feature of exciting rather than informing, *even the King's mind,* cannot too much be considered, as reflecting the chief character of Francis Bacon's intellect which was to instruct, to draw out, to exercise the minds of others, by means of a kind of reserve, or reticence, which should invite inquiry, and excite judgment. If Bacon, in his dealings with royalty, thought it behoved him to employ this didactic system of enigma, and of awakening the thoughts of others, how much more so would it probably be his mode of procedure, in his deliveries to posterity! Any serious student of his works, and most particularly of his *Advancement of Learning,* may perceive this style of reserve, of mystery, of condensation, abundantly scattered over the pages. One of the three chief, or basic faculties, upon which the entire *Advancement of Learning* is founded is just this faculty of *Memory, or Remembrance,* which Bacon identifies with knowledge in the above passage quoted. The Instauration is built upon Memory,—Imagination,—and Reason. The first

(remembrance) is to be awakened by means of the last (judgment), and between the two Bacon places imagination, (which he identifies with poetry) as a common nuncius to both.

In a speech before Parliament, touching war with Spain, Bacon says :—"But all that I shall say in this whole argument, will be but like, *bottoms of thread, close wound up*, which with a good needle (perhaps) may be flourished into larger works."—(Page 2, *Resuscitatio*, 1661).

"Learning," says Bacon, "*teacheth how to unwind the thoughts*" (p. 12, *Advancement of Learning*, 1640), and upon the subject of his collection of *Antitheta Rerum*, he uses exactly the same language cited. The learning that we give ourselves, without any external aid, save that of books, is infinitely superior to any superficial informing we get from others secondhand. "If you would fertilize the mind, the plough must be driven over and through it. The gliding of wheels is easier and rapider, but only makes it harder, and more barren." *Nil sine magno Musa labore dedit mortalibus.*

Bacon gives us, in his *Advancement*, the story of the countryman at the point of death, who having called his children to his bedside, told them of a great treasure, that he had hidden in his *vineyard*.* The sons eagerly listened, but before the site of this buried treasure could be disclosed, the father passed away. Then the sons turned up, and ploughed the whole *vineyard* in the hope of discovering the treasure, without suspecting the father's real object. The result was a great harvest the following year, as the result of the ploughed land, and thus, though in a different fashion to what they expected, they realised the treasure. Bacon introduces this fable, with probably direct application to his own art. And it is my conviction, from the language he frequently uses, that the metaphor of the *vineyard*, has entered very deeply into his art. In his *Wisdom of the Ancients*, he observes :—"To us, however, the Wisdom of the Ancients, appears to be as *ill-pressed grapes, from which, although somewhat be expressed, yet all the more precious parts remain within and are neglected.*"—(*Sirens. Wisdom of the Ancients*).

The winepress is here used as a metaphor, for the extraction of meaning, from the interpretation of classic myth, and fable. It would be well, if we could further accept this hint, as to the collection of innumerable particulars (grapes) in the Baconian vineyard, and the extraction of wisdom thereof,

* The kingdom of heaven is like unto treasure hid in a field (Matt. xiii. 44).

*as the divine wine of souls.* Mrs. Browning tells us something of *the poet's divine wine* :—

> How the Cothurnus trod majestic
> Down the deep iambic lines,
> And the rolling anapæstic
> Curled like vapour over shrines.
>
> Our Theocritus, our Bion,
> And our Pindar's shining goals!
> These were cupbearers undying
> *Of the wine that's meant for souls.*
> —*Wine of Cyprus.*

In his Essay upon *Truth,* Bacon writes, "One of the fathers, in great severity *called poesy,* VINUM DÆMONUM, because it filleth the imagination" (*Truth*). Thus it may be perceived, *the poet's wine,* was well comprehended by Bacon, who indeed was no *aquæ potor,* or water drinker, in this sense, at least! Non eadem a summo expectes, minimoque poêtâ. "Why do you drug your wine?" a merchant was asked by one of his customers. "Because nobody would drink it without," was the reply. Is it not just so with Truth? Bacon (Hare's *Guesses at Truth,* p. 395) at least has declared that it is." Bacon says, "But it is not only the difficulty and labour which men take in finding out of truth; nor again, that when it is found, it imposeth upon men's thoughts, that doth bring lies in favour; *but a natural, though corrupt love of the lie itself.* One of the later schools of the Grecians examineth the matter, and is at a standstill to think what should lie in it, *that men should love lies,* where neither they make for pleasure, *as with poets;* nor for advantage, as with the merchant; but for the lie's sake. But I cannot tell: this same truth is a naked and open daylight, *that doth not show the masques and mummeries and triumphs of the world half so stately and daintily as candlelights*" (*Truth. Essays*). This allusion is really an apology for Bacon's own Theatre—his own masques and mummeries, as portrayed in the Folio Plays of 1623. Directly we turn to the Essay entitled "*Of Masques and Triumphs,*" not only are we in face of the stage, but indications of the same language appear, particularly of the *candlelight.* "The colours that show best by *candlelight* are white, carnation, and a kind of seawater-green" (*Masques and Triumphs*). The entire first part of the Essay upon *Truth,* is an ironical apology, for the shadowings of poetry, and of masques, and Plays—*because man is unable to accept, any sort of unveiled, or naked truth.* Poetry "*is but the shadow of a lie,*" observes Bacon in the same Essay:—And he writes in his Preface, or Introduction

to the *Wisdom of the Ancients*:—"Never may it happen that the weakness and licentiousness of some writers, should detract from the *credit of parables in general*: for this would savour of profanity and audacity, seeing that religion so much delights *in these obscure and shadowy representations*, that he who would regret them, almost dissolves the common union between things Divine and human."—(*Preface. Wisdom of the Ancients*).

Now Bacon divides *dramatic or representative poetry*, into two divisions--one of which is allusive, or *parabolical poetry*: —"But poetry allusive, or parabolical, excels the rest, and seems to be a sacred and venerable thing, especially seeing religion hath allowed it in a work of that nature, and by it traffics Divine commodities with men."—(Page 107, *Dramatic Poesy. Advancement of Learning*, 1640).

Demosthenes is reported to have said:—"I have been studious to bring *the power of action into play*, that great instrument in exciting the affections, which Pericles disdained."—(*Guesses at Truth*, p. 398).

Bacon writes:—"Question was asked of Demosthenes what was the chief part of an orator. He answered *Action*: What next? Action: What next again? Action: He said it that knew it best, and had by nature no advantage in that he commended. A strange thing that that part of an *orator* which is but superficial, *and rather the virtue of a player*, should be placed so high above those other noble parts of invention, elocution, and the rest, nay almost alone, as if it were all in all."—(*Boldness. Essays*).

Bacon as a lawyer had every opportunity of considering the relationship existing between the orators' art, and the players, —between rhetoric and action. The stage Play is in reality but *oratory in action*. Pericles disdained the stage, or art of action, *as savouring of the lie, or of hypocrisy*. For indeed the Greek word, υποκρισις — signifies an *actor*, hence our English word *hypocrite*. Solon, for exactly the same reason hated stage Plays, and condemned the Drama, in the following words, which he delivered to Thespis, who had commenced to act in the tragedies which he had composed.

Solon being then in great power at Athens exclaimed:— "Are you not ashamed *to lie* before the whole world?"

"There is no harm," replied Thespis—"it is only to create laughter."

Solon replied "Yes" (striking the ground with his stick), "but we shall not be surprised if we find them introduced

into our daily life, and into our public acts, and in most serious affairs."

Solon attributed the death of Pisistratus to these Plays. Bacon might (it almost seems) have been musing over Solon's words, when he penned his Essay upon *Truth*, for the Essay has a certain apologetic air (in places)—as when he says, "It is not the lie that passeth through the mind, but the lie that sinketh in and settleth in it that doth the hurt." It has been said, "That lies are the ghosts of truth, *the masques of faces.*" And probably it is in this sense that masques belong to candlelight, and to what Bacon calls, the mixture of a lie." The masques attributed to Shakespeare, are at the same time masks that conceal the face of Francis Bacon. "A story that is not true may be truer than a story that is true. Thus a parable, or a fable, may not be true in itself, but as a vehicle for a moral, it may be true."—(*Great Thoughts*).

The fables of Æsop, of Palæphatus, of La Fontaine, are not true in the ordinary and *outward* sense, but in the philosophical, or spiritual truths, they convey are true universally. "And even in this day, if one wish to throw a new light into the minds of men *on any subject*, and that without harshness, or difficulty, *he must follow nearly the same road*, and betake himself to the assistance of similitude. Therefore to put a conclusion to what we have already said :—The wisdom of the first ages was either great, or peculiarly fortunate."—(*Preface to the Wisdom of the Ancients*).

W. F. C. WIGSTON.

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## DID FRANCIS BACON HIDE HIS LIGHT UNDER A BUSHEL?

"An Actor's art, can dye—and live, to acte another part."—
I. M.

A QUESTION which appeared in the last issue of BACONIANA, touching Thomas Bushel opens out an interesting subject. I, unfortunately, am not able to give the required information. I have not as yet come across the copy of Bacon's parliamentary speech on a projected Society of Arts and Sciences; but some notes on the history of the Lord Chancellor's Seal-bearer may be not out of place here.

At the age of fifteen, Bushel entered the service of Francis

Bacon, and although a student under his great master, of things human and divine, was not above appearing at Court so "gorgeously attired" as to attract the attention of the King.

What is of more interest to us is the fact that after the deposition of the Lord Chancellor, indeed, after his supposed death, in 1668, a book was published by Bushel "a learned man,' as Nicolai calls him, called the "Superlative Prodigal" the copy of which in the British Museum is designated in MS. on the fly leaf, as "a very rare book." It is as well to remember that the term "rare" is used in more ways than one. This book contains a letter written by Bushel to Mr. John Eliot, Esq.

"The ample testing of your true affection towards my Lord Verulam, Viscount St. Albans, hath obliged me your servant. Yet, lest the calamitous tongues of men might extenuate the good opinion you had of his worth and merit, I must ingeniously confess myself and others of his servants were the occasion of exhaling his virtues into a dark eclipse, which God knows could have long endur'd both for the honour of his King, and good of the commonalitie, had not we whom his bounty nursed, laid on his guiltless shoulders our base and execrable deeds to be scan'd and censur'de by the whole Senate of a State where no sooner sentence was given, but most of us forsook him, which makes us beare the badge of Jews to this day. Yet I am confident, there were some Godly Daniels amongst us, howsoever, I will not mention any for fear of attributing more than their due, and offending others, but leave the sequel to their own consciences who can best judge of innocence, As for myself with shame I must acquit the title, and pleade guilty which greieves my very soule, that so matchless a Peere should be lost by such insinuating caterpillers, who in his own nature scorn'd the least thought of any base, unworthy, or ignoble act, though subject to infirmities as ordain'd to the wisest, for so much I must assure you was his hatred to bribery and corruption, or symonie, that hearing I had received the profits of first-fruits for a Benefice which his pious charitie freely gave, presently, sent for me and being asked of his Lordship, I sodainly confessed, whereupon he fell into so great a passion, that he replied, I was cursed in my conception and nursed with a Tiger, for deceiving the Church, threatening I should no longer be his servant, for that one scab'de sheepe might infect the whole flock. Yet notwithstanding, upon my submission the

nobleness of his disposition, forgave me the fact, received me into favour, but never could obtain a spritual living afterwards, which makes me certainly believe they that minister'd those hellish pils of bribery gilded them over, not only at first with a show of gratuity, or in the love of courtesie, but waited the opportunity of his necessitie, otherwise it had been impossible to have wrought an impression. So that by each stratagem the wisest men may prove weakest among all officers, for those whose consciences are innocent of mitigating justice, either by bribery, gratuity, friendship, favour or courtesie, let him cast at the first stone and be canonised for a Saint upon earth. But the report goeth that it is the policy of other States, when once the subject groans under oppression, to select some man worthy for allaying clamours of the vulgar, and congratulate the giddy multitude, which if his misfortune were such, he is not the first, nor am I confident, will be the last. So that in time it may reflect some comfort to you and others that honoured him in their hearts, but not on their lips."

This letter appears in the "First Part of Youth's Errors."* Now, let us turn to what another, the Rev. Abraham de la Prynne, says of Bushel in his Diary, the MS. of which is in the possession of Francis Westley Bagshawe, Esq., of The Oaks, Sheffield. "The Memoirs of Thomas Bushel," published by the Manx Antiquarian Society, contain many interesting facts culled from this Diary.

They tell how Bushel when his great master was convicted of bribery "which he was never really guilty of, but his men and amongst the rest this Mr. Bushel," (only for the carrying out of his ingenious studies) got away in disguise, and went into the Isle of Wight and turned a poor fisherman there.

The Diary repeats the same story Bushel himself tells us, that he was in some sort of office for several years under Chancellor Bacon, and adds, what it is interesting to know, that, he like his master, "was in love with experimental studies."

In the Isle of Wight, near the Needles, he makes friends with a lame beggar, an old man, who promises to come and see him in his fisherman's hut. He does so, and Bushel is suspected of being a spy and is put under arrest. On disclosing his real name he is put at liberty, but not before he has played a part in Court, and carried away some sympathetic ladies by his woeful tales, which in the end he has

* Wood makes no reference to this work.

to confess were fabrications. It was at this time Bushel wrote to "Our Francis" commencing "My only Lord." and saying "I am resolved to become Your Lordship's beadsman in some solitary cell, and endeavour to make myself worthy of your Honour's company in the other world."

In 1626, the Diary says, "his great Lord and Master departed this life, not so suddenly (and herein lies a remarkable suggestion) but that he gave Mr. Bushel a great many rules and directions how to proceed in the search of mineral beds, to impose the task upon himself of going and living privately by some mines, where he might study and see things done, etc. Which advice Mr. Bushel accordingly took, for as soon as the funeral pomp * was ended, he accordingly disposed of things relating to his estate in the best order he could, and then taking leave of his friends, he went with a man to the Isle of Lundy, in the Irish Sea, in the Mouth of the Severn, famous for its being not only moated about by the sea, but walled likewise so with inaccessible rocks that there is no ascending up to the same but by one place, and that with great difficulty too. Here King Edward II. fled to shelter himself from his wicked wife and rebellious subjects."

It seems that Bushel felt the necessity of "solitary contemplation and study before he dared to attempt the public showing of any of the vast mineral knowledge that was lodged in him, both by his great master's discoveries, and his own labour and study."

At the latter end of August, 1628, he "left this solitary place, and came into Oxfordshire to see his friends and relations and the little estate he had left. He betook himself to one of his own houses in Oxfordshire, where, hard by his own grounds, was a great natural cave out of a rock, and out of the same flowed a curious spring."

This he turned into a kind of paradise, like Guy Earl of Warwick did in his Cliffe, near Warwick. In a year's time it was a wonderful pretty place."

In 1636, Charles I. went to see Mr. Bushel, and "he caused artificial thunder and lightenings, rain and hail showers; and he kept drums beating, and birds singing, and waters murmuring, and all sorts of tunes, surprising to King and Company." After abundance of thanks and compliments the Royal suite departed. "The year after the King and Queen

* No member of the Bacon Society has as yet been able to trace any funeral of Bacon at all, far less any "pomp."

made a journey to behold all his rarities again ; he got private knowledge of the visit, and prepared more fine curiosities. Curious songs, echoes, music—all sounding out of the rocks, stones and trees."

*Wood's Athenae Oxonienses* supplements this account, and tells us that he lived at Enstone, in Oxfordshire. There, "built a House over them (caves and rocks), containing one fair Room for banquetting, and several other small closets for divers uses."

The national Biography says Bushel was "more than a mere adventurer." And that he provided passable verses for a Masque of the Rock in 1636, played before Queen Henrietta Maria. He seems to have been a devoted Royalist during the Civil War. He erected a mint in the Castle of Aberystwith, in 1637, which provided payment for the Army at Shrewsbury and Oxford, when the Tower of London Mint forsook the Crown.

In 1643 King Charles wrote to Bushel enumerating "the many true services done us. A Life Guard of Derbyshire miners," and the mint, and "1,000 ton of lead shot, for our Army, without money." Besides this "Clothing our Life Guards, and three Regiments more, with Suits, Stockings, Shoes, and Mounteres (inventing badges of silver for rewarding the Forlorn Hope), contracting with merchants beyond the seas for providing good qualities of powder, pistol, carabines, muskets, and bullen."

So Bushel was a staunch and valuable ally. All this could not have been done without co-operation. What was *the kind of co-operation* on which Bushel depended for his successes? The Secret Society, of which his great lord and patron was the head? And *was that head still planning its marvellous schemes, and helping to carry them out under Thomas Bushel's name,* when the world thought him lying in St. Michael's, Gorhambury?

Bushel seems to have done a great deal in mining, though it is to be understood that under the term "mining" much may be included which to the ordinary mind seems a very different thing. Wherever there is a secret society at work there is a "jargon," or enigmatical language employed, and among our old poets and writers there is a greater use of "jargon" than is at all generally understood at the present day. There is no doubt of this, Bushel's mining undertakings obtained the sanction of Charles. He as well as, James, was a member of the new Freemasons' Society.

In 1647, Bushel surrendered Lundy Island, which he held in charge for Charles, to the Commonwealth, and went into hiding. In 1652 he gave securities for his good behaviour, and he received privileges for his mines and mint from Cromwell.

The last years of Bushel's life are as yet unknown to us. He died in 1674, and was buried in the cloisters of Westminster Abbey. He married Anne, widow of Sir W. Waad, the Lieutenant of the Tower.

Any information which throws light on him and on his friendship with Francis St. Alban's, will be gladly hailed. It is with the hope of stimulating enquiry that this little paper is written. The Isle of Man seems much connected with Bushel and his studies, and when we realise how, in Druidical times, it was the refuge for those wise men, Magi, belonging to the days before Christianity began to illuminate our shores with its Divine light, we should not be surprised if his "Great Master," the "Wise Man" of later times, found it a refuge in some of his later days. It is full of tradition that he would have appreciated and loved. It is the "Holy Island," "The Isle of Peace;" in Welsh, "Mon-aw," or Avon. Was it here that the real Swan of Avon sang his last song? It was here in early times that the "Son of the Mist," the fabled Enchanter, BegMac y Leah, hid the little island in a magic fog, and charmed it into fascinating light. Did its furze and fern-clad heaths, and peaty-bogs shelter later the great Prospero, whose studies, deep and rare, are not without their effect now, in this, our twentieth century?

It has been mooted that Francis died in a monastery. Is this the *Mona*-stery, and is he its *Monk*? *Man*, means "religious knowledge," and is akin, therefore, to our word "monk," or the Eastern "moonshee." He was fond of quips; this one, on the Isle of Man, seems a likely one to have been made by him. In a word, was the Recluse of the Calf, Francis Bacon? Did he travel with Bushel there after his make-believe funeral was over?* I merely throw this out as a plausible suggestion, knowing that his death, in 1626, still, in the minds of most Baconians, remains an open question.

ALICIA AMY LEITH.

* See *Ante*—"A man" did travel to the Isle of Lundy with Bushel. Who was *the man?*

# Victoria the Beloved.

" Mirrour of grace and Majestie divine,
Great Ladie of the greatest Isle, whose light
Like Phœbus lampe throughout the world doth shine,
Shed thy faire beams into my feeble eyne,
And raise my thoughts."—*Edmund Spenser.*

VICTORIA our Beloved is not, for God took her, and a nation weeps. With true prophetic fire Spenser frames a poet's song of "goodly ornament" and "for short time an endless moniment" for her the greatest Ladie of that his day. And not alone for her, for with his artist's brush he paints the best and highest ideal of an Empress Queen, one which we in these happy later days have seen fully and blissfully fulfilled. And so we whose eyes have seen, and our lips touched, a Royal hand held out in kingly wisdom and courtesie to all that is noblest and best in literature and art, shall we not, as we enshrine in our memories and hearts Victoria, who was so much more a Mirrour of grace and majesty divine than Elizabeth, as her great soul was greater than the soul of Elizabeth, take glad comfort?

Our true "light-bearer" shines on among the hosts of heaven. Shall we not borrow Spenser's fine thought, and ask that our tear-dimmed eyes may be illuminated with beams from her torch our embers kindled by sparks from her lamp and so grow larger-hearted, larger-souled, that we may make a surer way through this the Shadow-land because She was?

And now, with bent head but with upturned eyes, we look towards the Light, saying in glad echo to Spenser's song—

" Great Ladie of the greatest Isle,
Shed thy fair beams into my feeble eyne,
And raise my thoughts."

A. A. L.

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NOTE.

It is especially interesting to us students of Baconian lore to know that one of the latest acts of our beloved Queen was to instruct the Librarian of Windsor Castle, Mr. Holmes, to accept the Biliteral Cipher of Francis Bacon, by Mrs. Elizabeth Wells Gallup, for the Royal Library. The letter graciously accepting the presentation of the volume speaks of the "interesting work."